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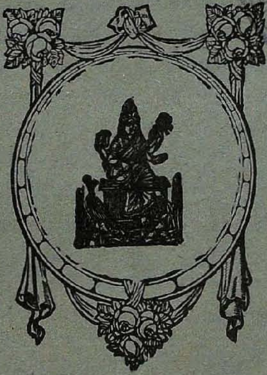

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CONTENTS

VOL. XXIX] 1959-60 [PARTS I-IV

ARTICLES:	**PAGES**
Studies in the history of Kāśī: Economic life—Rajendra Bihari Pandey ...	1—34
An Inscribed Vaishnava Image of second century B.C. from Malhar, Bilaspur District, Madhya Pradesh—M. Venkataramayya ..	35—40
Select Inscriptions of Ikṣvāku Rulers of Nāgārjunakoṇḍa—I. Kartikeya Sarma ...	41—59
Characteristics of Japanese Buddhism—Rev. Riri Nakayama ...	60—66
Khajuraho—S. R. Balasubrahmanyam ...	67—78
A Unique Rāvaṇa-theme Sculpture from Lukkundi—K. V. Soundara Rajan ...	79—82
The Temple as a Cultural Centre—Dr. K. K. Pillay ...	83—94
History of Āhar—Dr. Kailas Chand Jain ...	95—100
Govindānanda, the least appreciated Bengal Nibhandhakāra—Bhabatosh Bhattacharya ...	101—107
Nīti Śataka of Āmuru Vedavyāsa—Srinivasa Ritti ...	108—125
K. S. R. I. NOTES ...	126—128
OBITUARY NOTICES ...	129—131
BOOK-REVIEWS ...	132—153
SUPPLEMENTS:	
Arthaśāstra-vyākhyā—Cāṇakyaṭīkā of Bhikṣu Prabhamati edited by G. Harihara Sastri ...	149—188
Vākyakaraṇa with Sundararāja's *ṭīkā* edited by T. S. Kuppanna Sastri and K. V. Sarma ...	1— 32
Vīṇāvāsavadatta edited by K. V. Sarma ...	1— 32

STUDIES IN THE HISTORY OF KĀŚĪ: ECONOMIC LIFE

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The Jātakas preserve abundant information on the economic condition of ancient India, with particular reference to the conditions prevailing in the kingdom of Kāśī, whose capital city, Vārāṇasī, was the centre of economic activity. The material at our disposal is not quite sufficient to present a systematic and exhaustive account of every aspect of the economic life of the people of Kāśī Janapada, but it is interesting to note that whatever information we gather gives us a realistic picture of the economy of the people, both villagers and townsmen, of those ancient times who lived in the land of Kāśī.

The geographical situation of the kingdom of Kāśī which must have been the same as now and the climatic condition of that region, both seem to have been favourable to the growth of economic life and resources. River Gaṅgā which flows through the ancient kingdom of Kāśī must have supplied the rich and fertile plain with enormous amount of water which would certainly have provided plentiful growth of agricultural products, as well as natural products, which we sometimes notice in the Jātaka stories.

Agriculture

The life of the people in ancient times centred round agriculture which was the main occupation of the masses. The whole kingdom was filled with villages with only very few towns or cities, the former occupying a much larger space than the latter. There were different types of villages such as *gāma*, *gāmaka*, *nigamagāma*, *dvāragāma*, and *raccantagāma*.

Some of the villages were solely occupied by particular communities, some of them specialising in some kind of industry. The Jātakas tell us that in the kingdom of Kāśī there were villages of Brāhmaṇas,[1] Chaṇḍālas,[2]

1. *Sattubhasta-Jātaka*, No. 402. ब्राह्मणों तं गहेत्वा बाराणसितो अविदूरे ब्राह्मणगामे वासं कप्पेसि ।

2. *Jātaka* Nos. 497, 542.

carpenters,[1] smiths,[2] potters[3], and weavers.[4] The existence and growth of such suburban areas were due either to the policy of segregation adopted by the higher castes or the king with regard to the people of lower classes like the Chaṇḍālas or to the natural tendency of localisation of particular kinds of handicrafts or industry, in which case the villagers had necessarily to depend on a continguous town or a self-contained village. The Jātakas allude to the economic life of these *dvāragāmas* to be very poor. The *Uraga Jātaka* mentions the story of a poor Brahmin family living in a village outside the gates of Benares and supporting his family by field labour.[5]

The cultivable land, which formed the most important factor in production was known as *Khetta.*[6] The fields were guarded by field-watchmen (*Khettarakkhakā* or *Kheta-gopakā*)[7] from beasts and birds. The agriculturists of Kāśī might possibly have followed the practices of the people of Magadha in setting up boundary stones to distinguish the plots of land possessed by different owners.[8]

The agricultural land was ploughed with the help of ploughs drawn by oxen. The *Mahākapi Jātaka* refers to the story af a Brahmin husbandsman in a village of Kāśī, ploughing his field with oxen.[9] After ploughing was done,

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1. *Ib.* Nos. 466, 475, 492. (महावड्ढकीगामो—), ४७५, ४९२ (अतीते बाराणसियं नगरस्स द्वारगामवासी एको वड्ढकी दारुअत्थाय अरञ्ञं गन्त्वा—)

2. *Ib.* No. 387. कासिरट्ठे कम्मारकुले—सहस्सकुटिको कम्मारगामो ।

3. *Ib.* No. 40ा. वाराणसिनगरस्स द्वारगामे कुम्भकारकुले— ।

4. *Ib.* (Fausboll Ed.) Vol. i, p. 356.

5. *Ib.* No. 357. वाराणसिया द्वारगामके बाह्मणकुले निब्बत्तित्वा कुटुम्बम् सण्ठपेत्वा कसिकम्मेन जीविकं कप्पेसि ।

Ib. No. 531, 536.

6. *Uraga Jātaka*, No. 354, vol. iii, p. 162; vi, p. 114.

7. *Śaśa Jātaka* No. 316, (Fausboll *Jātaka*, iii, p. 52.)

8. *Salikedara Jātaka* No. 484 (Fausboll Edn. p. 281) ब्राह्मणो थम्भे निखणित्वा तस्स तं खेत्तम नियादेत्वा अञ्जलिम् पग्गय्ह— ।

9. *Jātaka* No. 516. कासिगामके एको कस्सकब्राह्मणो खेत्तं कसित्वा गोणे विस्सज्जेत्वा कुद्दालकम्मं कातुं आरभि ।

the husbandsman used to break the clods in the earth with the help of a spade.[1] The Jātakas throwing light on the history of Kāśī fail to inform about the irrigation of agricultural lands. There is not even the slightest hint of the artificial irrigation such as digging long canals. But it is quite possible that the people in those days must have depended largely if not wholly upon Nature or rains which are always uncertain. The presence of the great river Gaṅgā passing through the kingdom of Kāśī must have helped cultivators a lot in irrigating the fields.

The agricultural products included rice of different varieties. We have the reference to *taṇḍula*.[2] Among other agricultural products or grain-crops, mention may be made of barley (*Yava*),[3] peas and beans (*muggamāṣa*)[4]; sugar-cane (*ucchu*)[5] seems to have been a very common crop and its sweet juice was used in plenty.[6]

Of the fibre-crops, cotton (*kappāsa*) was the most important product of the Kāśī kingdom.[7]

Cattle-rearing

Animals were of great use for purposes of cultivation as well as of draught. Cattle were a highly esteemed form of wealth.[8] Their tending and rearing was an essential concern to the people, for, "upon kine depend men".[9] A Jātaka refers to the cow's food (*karaṭi*).[10]

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1. *Ib.*
2. *Ib.* No. 408 (Fausboll Ed., p. 313, vol. 3), J. No. 535.
3. *Ib.* No. 373 („ vol. 3 p. 216).
4. *Ib.* No. Fausboll, J. vol. v. p. 37.
5. *Ib.* No. 514.
6. *Ib.* No. 466. उच्छुरसं पिवित्वा सुखप्पत्तो रमणीये—
7. *Ib.* No. 388. बाराणसिद्वारगामवासिनी महल्लिका कप्पासखेत्तो पच्छिपूरं कप्पासम् ।
8. *Ib.* 543, (Fausboll, Vol. 6, p. 180-181). नो चे तया माणि केयूयो गोहि वा रतनेन वा, अथ केनमणी केयूयो, तम मे अक्ख हि पुच्छितोवि ।
9. *Ib.* No. 481 („ Vol. 4, p. 253). पसुनाथा अयं पजा ।
10. *Ib.* No. 450 („ Vol. 4, p. 67).

We have the reference of pasture-grounds[1] on which the cattle wandered and grazed. The cowherds used to tend their domesticated animals in these pasture-lands for which they had to go even in the forests with the cattle.[2] These cowherds led their herds to the pasture-lands, grazed them during the day and returned them to the owners in the evening.[3] Elsewhere we have the exceptional case of wealthy persons keeping their herds in a shielding by night and brought the produce to the owners from time to time.[4] The tenders of these domesticated animals were known by different names, *e.g.*, the goat-herd was known as *ajapāla*,[5] the cow-herd as *gopālaka* or *gopa*[6] and the cattle-herd or neat-herd was known as *paśupālaka*.[7] The pasture-ground was known as *gochara-bhūmi*.[8]

That the cattle were looked upon as a highly esteemed form of wealth can be best judged from the fact that the Jātaka tells us of thieves stealing a she-goat in the night-time for eating its flesh,[9] and that for the protection of these animals, special types of servants were engaged.

Trade

In the kingdom of Kāśī, trade was carried on briskly by land as well as by sea. Vārānasī which was the capital city of the kingdom of Kāśī, one of the Mahājanapadas of Jambdvīpa in the pre-Buddhist times was undoubtedly the chief centre of industrial and commercial activities, through which passed the great trade routes to and from all directions on land and water.

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1. Fausboll, *Jātaka*, Vol. iv, p. 250.

2. *Ib.* Vol. iii, p. 149. तदा एको गोपालको अरञ्ञे गोकुलेसु गावो पटिजग्गित्वा— ।

3. *Ib.* see also Vol. iv, p. 250 ; vol. v, p. 417.
4. *Ib.* Vol. I, p. 383.
5. *Ib.* Vol. iv, p. 250.
6. *Ib.* Vol. iv, p. 251 ; Vol. v, p. 417.
7. *Ib.* Vol. v, p. 417.
8. *Ib.* Vol. iv, p. 251.
9. *Ib.* Vol. iv, p. 250.

Inland Trade

Benares was the great centre of trade through which passed the great trade-route from east to west (*pubbantata aparantagamanamagam*)[1]. Among the contemporary business centres, mention may be made of Champā in the east which was joined with Mithilā. Benares had busy trade relation with Ujjeni.[2] This route possibly passed through Kosaṁlu and the Cheti country, for, there is mention of a highway from Benares to Cheti.[3] One highway went through Kāśī to Rājagaha,[4] and another to Sāvatthi.[5] The *Dhammapadaṭṭha kathā*[6] informs us that there was a direct trade between Benares and Takkasilā and Benares and Sāvatthi.[7] From Verañjā to Benares there seem to have been two routes: one rather circuitous, passing through Soreyya, and the other direct, crossing the Ganges at Payāgatittha. From Benares the road continued to Vesāli.[8]

Riverine traffic and Sea trade

In the Jātakas we notice some references with regard to the riverine and sea trade. The Buddhist texts and the Jātakas in particular mention well-known sea-ports like Bharukaccha (Broach)[9] and the sea-board of Savira[10] on the west of Kāvirapaṭṭaṇa,[11] and the less-known ones like Karambiya,[12] Gambhira[13] and Seriva[14] on the south and east. The great rivers also served as commercial routes. The river Gaṅgā on whose left bank was situated the ancient town of Vārāṇasī must have helped a lot in serving as a commercial route.

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1. Fausboll, *Jātaka*, Vol. iii, p. 502 (J. No. 432).
2. *Ib.* Vol. ii, p. 248.
3. *Ib.* Vol. i, pp. 253-4.
4. *Vinaya Piṭaka*, i, 212.
5. *Ib.* ii, 10, *Mahāvamsa* (Gliger's Ed., in PTS).
6. *Dhammapadatthakathā*, i, 123.
7. ,, , ii, 429.
8. *Samantapāsadika*, i, 201.
9. *Jātaka*, Vol. iii, pp. 126-7, 188, 190; iv, pp. 137-42.
10. *Ib.* Vol. iii, p. 470.
11. *Ib.* Vol. iv, p. 238.
12. *Ib.* Vol. v, 75.
13. *Ib.* Vol. i, p. 239.
14. *Ib.* Vol. p. iii.

Moreover, there cannot be a shadow of doubt that the merchants of Kāśī used to carry on trade with distant countries through sea routes. That the sea-faring activities were so common can be noticed in the *Saṅkha Jātaka* which mentions a ship-wrecked man on a voyage from Benares to Suvannabhūmi or Lower Burma in search of wealth.[1] In the *Silanisaṁsa Jātaka*[2] we see a sea-faring nymph as helmsman bringing ship-wrecked people from off the sea to Benares by river. The *Paṇḍara Jātaka* refers to five hundred trading folk of Banares sailing in the ship, and they are said to have reached out of sight of land and were wrecked in mid-ocean with the result that only one of them survived and reached the port of Karambiya.[3] Elsewhere, reference is made to sea-trading men of Benares and of the son of the Treasurer of Benares proceding hurriedly to the sea-port on hearing the news of the arrival of a large ship.[4] Further, the *Dhammaddhaja-Jātaka* refers to the merchants of Kāśī going on a voyage and the ship being wrecked in the midst of the sea.[5]

What commodities were exported from and imported to the kingdom of Kāśi in ancient times, we do not wholly know. In the Buddhist literature there are frequent mentions of caravans leaving Kāśī to travel for trade. In the *Sutta Nipāta* commentary we read of a trader of Benares who went with five hundred carts to a frontier country and brought sandal wood.[6] In another text we read of a trader who proceeded to *Śrāvasti* with 500 carts full of red cloth, but could not

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1. *Ib.* Vol. ii. pp. 112-4.

2. *Ib.* Vol. ii. pp. 112-4.

3. *Ib.* Vol. v. p. 75 (No. 518.) पञ्चसतवाणिजा नावाय समुद्दम पक्खन्दित्वा सत्तमे दिवसे अतीरदस्सनियाय नावाय समुद्दपिट्ठे भिन्नाम ठपेत्वा एकं अवसेसा मच्छभूत्ता अहेसुं । एको पन वातवसेन करम्बियपट्टनं नाम पापुणि, सो समुद्दतो उत्तरित्वा नग्गभोग्गो— ।

4. *Ib.* No 4.

5. *Ib.* No. 484 (Fausboll, Jat Vol. p. 267). अथ एकज्छे कासिरट्ठवासिनो वाणिजा दिसाकानं गहेत्वा नावाय समुद्दंपक्खन्दिंसु समुद्दमज्झे नावा भिज्जि ।

6. *Sutta-Nipāta* Comm. Vol II, pp. 523. पंचहि सकटसतेहि पच्चन्तजनपदं अगमपि भण्डगाहणत्थम् । —अथ अपरेन समथेन सोपि वनचरको चन्दनसारं गहेत्वा तस्स घरं अगमासि ।

cross the river as it was in flood, and had to stay on the near side to sell his goods.[1] Horse dealers from northern districts used to bring horses to Benares for sale.[2] The merchants of Benares used to go about hawking goods, which were carried by donkeys.[3]

It is wellknown that Benares was famous for its clothes widely known as Kāśī robes which were highly esteemed as gifts, each robe being valued at one hundred thousand.[4] The contemporary kingdoms were known for other commodities, as for example, Gāndhāra was known for its woollen rugs,[5] Kadumbara (in the Punjab)[6] was known for its linen clothes, and the needle-work and steel-work of Dasaṇṇa or the later Vidiśā was sufficiently famous to be distributed.[7] Kāśī, thus, most possibly had entered into trade relations with these far-famed commercial centres of India. The Jātaka informs us that Sindh horses were available in Benares and were used as the royal horses of ceremony.[8]

The reputation of Kāśī as a great centre of trade spread far and wide owing to the silk-cloth and scent that were manufactured there. It was in no way less known for its prefumes (*vilepana*)[9] or unguent.

Transport

The growth of trade and commerce especially depends upon the availability of rapid and cheap means of transport and communication which we must not think in high terms in

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1. *Dhammapada Comm.* Vol. III, p. 429.
2. *Jātaka* Vol. II, p. 221 ; see also J. No. 5, 254.
3. *Ib.* p. 109. See also *Dhammapada* Comm. Vol. I, p. 123.
4. *Ib.* Vol. v, p. 377, 78, Vol. vi., p. 151. J. vol. vi, p. 450. इन्द च मुदुकानि वत्थानि पच्छिमंकं कासिकं वासेहि । सतसहस्सग्घणकं कासिकं निवासेत्वा रत्थकम्बलम्— । *Lalitavistara* (S. B. E.) Vol. XI, p. 92 ; see also J. II, p. 443, 9, 141, iii, p. 10. "कासिवत्थानि"
5. *Ibid.* V. P. 500-G. 1796.
6. *Ibid.* G. 1801.
7. *Ibid.* iii. p. 282, p. 337 ff.
8. *Ibid.* ii. 328.
9. *Ibid.* Vol. v, p. 151, J. i, p. 355, *Aṅguttara Nikāya* III, 391 ; Udāna Commentary (P.T.S.) 332.

those early days when the carts were the sole resort for the trading class. As means of transport we have reference to carts drawn by animals on land, simple boats on rivers and well-constructed ships on the sea.

In the kingdom of Kāśī we have the reference to roads known as Magga,[1] Patha,[2] Mahāmagga,[3] Vīthi[4] etc., which may suggest the existence of well-constructed roads. However, the conditions of these roads from the point of view of security, do not seem to have been satisfactory. They lay through forests and deserts and were beset with many dangers: dangers from draught, famine, wild beasts, robbers, demons, poisonous trees etc. A Jātaka refers to a sandy tract through which merchants of Benares used to pass with their caravans. The route was full of wilderness owing to which travellers had to keep the necessary ingredients with them, like fire-wood, water, oil, rice, etc., and they all travelled only by night to avoid the hot weather.[5] These roads were so complicated that a slight negligence in watching the movement of the stars resulted in the misguidance of the correct routes.[6] The road from Benares was beset by a demon or goblin who is said to have haunted the passers-by.[7] Elsewhere we are also told that the highway which was much frequented was at times blocked by wild animals like the tiger, etc., which devoured many victums.[8] The *Chulladh anuggaha Jātaka* informs us that the road from Taxila to Vārānasī was laid waste by a wild elephant and was also infested with robbers.[9] Likewise, we are told in the *Gumbiya Jātaka* that the Bodhisatta, the son of a merchant, who set out from Benares with his merchandise on five hundred carts for trading purposes, gives signal of

1. *Ib.* Vol. iii, p. 49, p. 219 ; iii p. 256.
2. *Ib.* Vol. v, p. 266.
3. *Ib.* Vol. vi, p. 179.
4. *Ib.* Vol. iii, p. 282, v, p. 44.
5. *Ib.* Vol. No. 2.
6. *Ib.*
7. *Ib.* No. 30.
8. *Ib.* No. 374 (Fausboll, J. Vol. iii, p. 219).

बाराणसिं गमिस्सामीति मग्गंपटिपज्जि अन्तरामग्गे एको वारणो एकं पदेसं सुञ्ञं अकासि, तं ठानं अभिरुहिंतु न कोचि उस्सहि । —अञ्ञं अटविं पापुणि । तत्थापि पञ्ञास चोरा मग्गं हनन्ति ।

9. No. 374 Vol. p. 219.

caution to the men of his caravan on the high road, at the entrance of a forest for the following dangers: "Lo! on this road are leaves, flowers, fruits and the like, that are poisonous. In eating see that you take no strange food, without first asking me about it; for demons set in the road baskets of fresh rice and various sweet wild fruits, and sprinkle pioson over them. Be sure not to eat of them without my consent."[1]

The Jātakas refer to carts drawn by oxen. These carts were generally termed *yāna*[2] which were the ordinary *śakaṭas*.[3] The *śakaṭas* are, however, distinguished from pleasure carts or luxurious cars known as *sukha-yāna*.[4] There were carts of richer style. Litters or palanquins known as *sivikas* were used by the royalty and the wealthy.[5]

The great river Ganges passing through the heart of the Kāśī kingdom furnished means of communication and some facilities of transport. There were fording places where the river was crossed by boat-men.[6] People who used to make a living by conveying people across the rivers were known as *nāvikas*. The remuneration, *vetana*,[7] that a *nāvika* got through his work is refrred to.

From the Jātaka evidence it appears that the merchants of Kāśī also used maritime transport which was not devoid of its own perils. These vayoges were undertaken for

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1. *Ib.* No. 366 (Fausboll, J. Vol. 3, p. 200).
अरञ्जं पविसित्वा रुक्खे चिन्दित्वा महतिं नावं बन्धित्वा नदिं ओतारेत्वा आहरित्वा—नावं अभिरुह्य अनुक्कमेन मासमुद्दं पविसित्वा वातवसेन विचरन्ता समुद्दमज्झे एकं दीपकं पापाणिंसु ।

2. *Ib.* Vol. iv., p. 208.

3. *Ib.* p. 458.

4. *Ib.* Vol. iv, p. 458. सकटं च सुखयानं च गहेत्वा सकटे परिक्खारे ठपेत्वारे सुखयानके—

5. *Ib.* p. 378.

6. *Ib* Vol. iii, p. 230. गंगाम नावातित्थं पापुणि । तत्थ अवारियपिता नाम नाविको अहोसि—Vol. iv. p. 478. यथापि नावं पुरिसो दकम्हि एरेति चे नं उपनेति तीरं । एवं पि व्याधी सततं जरा च उपनेन्ति मच्छं वसं अंतकस्सा ति ।

7. *Ib.* Vol. iii, p. 230.

purposes of trade.[1] The following verses in the *Sudhā-bhojana Jākaka* allude to the adventures of far-trading merchants going across the sea with hope of seeking treasure:

"Merchants through hope seek treasure far and wide,
And taking ship on oceans' billows ride:
There sometimes do they sink to rise no more,
Or else escaping, their lost wealth deplore."[2]

The movement of the ships depended upon the winds.[3] The *Śamkha Jātaka* refers to a huge ship, eight hundred cubits in length, six hundred cubits in width, twenty fathoms in depth. It had three masts (*kūpa*) of Sapphire, with oars and rudders (*phīyarita*).[4] It had cordage (*yottaṁ*) of gold and silver sails (*sitoṁ*).[5] The ship was intended to carry the Brahmin Śaṅkha to the city of Molini (Benares) as his ship sprang a leak and was wrecked in the midst of the sea. As a consequence of that tragedy, the poor Brahman kept on swimming for seven days, after which he was rescued in a ship. We are told that Śaṅkha proceeded to Suvannabhūmi in a ship filled with merchandise to gain wealth.[6]

In the kingdom of Kāśī, ship-building was well advanced. There was a town of carpenters near Benares who are spoken of as going to the forest and building a ship with the wooden planks which they obtained from cutting the trees. We are further told of their leaving the town and sailing to an island that lay in the midst of the sea.[7]

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1. *Ib.* Vol. v, p. 75 (J. No. 518).
2. *Ib.* p. 401.
3. *Ib.* Vol. iv, p. 20. सा ह्येतु नावा फलकूपपन्ना अनवस्सुता एरकपातयुत्ता।
4. *Ib.* p. 21. नावं मापेसि, सा दीपतो अट्ठौसमा अहोसि, वित्थारतो चतुस्समा, गम्भरितो वीसतियअट्ठिका, तस्सा इदनीलमया तयोकूपका, सोवण्णमयानि सोत्तनि, रजतमयानि सीतानि, सोवण्णमयान् एव फियारित्तानि अहेसुम्।
5. *Ib.*
6. *Ib.* pp. 19-20, (Jat. No. 442).
7. *Ib.* Vol. iv, p. 159.

Voyages were not without dangers. There are many stories recorded in the Jātakas which refer to the sad plight of merchants with their ships wrecked in the midst of the ocean. The *Śaṅkha Jātaka* gives a horrific account of a ship-wreck in which all the passengers made a great outcry in fear for their lives, calling each upon his own god.[1]

These and such other instances show that transport was very slow in those days and that this was the main source of obstruction to the easy exchange of goods.

Transaction

In ancient times, buying and selling were done directly for the most part between the producer and the consumer. Possibly every village was self-sufficient and the village produce was sold in the village market for local consumption. The surplus, if any, was sent to towns or trade-centres through the hands of middle-men known as *vāṇijas.*

Vārāṇasī was known for the localization of its industries which were situated mostly in the proximity of the city. Sometimes there were streets fixed for certain artisans and tradesmen. In the *Kāsāra Jātaka* we have the reference to an ivory-bazaar or the street of the ivory-workers.[2] Elsewhere we have the reference of the Surachana (Surāpaṇa) or Surāgehaṁ, the place of the liquor-shops in the kingdom of Kāśī.[3] A *Jātaka* refers to a wine-merchant (*pānāgārika*) approaching the Kāśī king.[4] The *Kumbha Jātaka* also refers to the discovery of wine which came to be known as *Śurā* and *vāruṇī* after the names of Sura, a forester of Benares, and Varuṇa, an asectic.[5]

Within the town of Vārāṇasī we notice the existence of different establishments of different products. In the *Sujātā*

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1. Cowell, *Jātaka*, No. 442.
2. *Ib.* No. 221, *see* Fausboll, J., vol. I, p. 320.
3. *Ib.* No. 459, „ J., vol. iv, pp. 115, 249.
4. Fausboll, „ J., v, p. 13.
5. *Ib.* इति सुरेन च वरुणेन च दिट्ठत्तातस्स वानस्स सुराति च वारुणीति च नामं जातं ।

Jātaka, the daughter of a fruiterer with a basket of jujubes on her head cries "Jujubes, ripe jujubes! Who'll buy my jujubes!"[1]. We have also the reference to slaughter-houses[2] where the flesh of animals was sold. We have also the reference to a meat-shop in the city of Mithilā, of the kingdom of Videha which was possibly situated on the street.[3] The Jātakas refer to shops in the city of Benaras.[4] In the shops articles of different types were displayed for sale.

Exchange of commodities was also carried out by hawkers in which the sellers carried their goods directly to the buyers by roaming about in the streets. In the *Sūcī Jātaka*, the son of a smith goes to the village and then standing at the door of a house says: "Who will buy for money from my hand needle of this kind?" Allusion is also made to a trader's barrow[6] on which the merchants or the sellers used to carry their goods from one place to another. As already stated, horse-dealers used to come to Vārāṇasī to sell their horses.[7]

Exchange

The exchange beween the seller and the purchaser was a "free" bargain in which there were no fixed prices. The producers entered into free competitions.

In the Jātakas we may also note some practices of a more developed competititon known today as "dealing in futures"

1. *Ib.* No. 305; Fausboll, J., Vol. iii, p. 21. तस्मिं खणे एका पण्णिकधीता अभिरुपा पठमवयेठिता बदरपच्छि सीसे कत्वा बदरानि गणहथ, बदरानि गण्हय

2. *Ib.* Vol. iii, p. 100. सूनापणे सेनो मंसपेसिं—।

3. *Ib.* p. 378.

4. धञ्ञापणं पविसित्वा—। *Ib.* p. 199, J., Vol. iv, p. 488, iii, p. 406.

5. *Ib.* Vol. iii, p. 282. गन्त्वा द्वारेठत्वा "को मम हत्थतो एवरुपं नाम सूचिं मूलेन किणितु इच्छतीति"

6. *Mahāmora Jātaka*, (Fausboll, Ed., Vol. iv, p. 333) सो वयप्पत्तोभण्डसकटमट्टसरीरो अभिरुपो अहोसि,

7. *Ibid.* No. 4.

or "cornering".[1] Thus a daring and adventurous young man of Banares, receiving the intimation of the arrival of a large ship in port, proceeded to buy it up whole-sale on credit and thus established a "corner" in foreign produce which sent up prices to his immense profit.[2] On a previous occasion, the same young man sent up the price of grass by a "limitation of output" in agreement with other "producers".[3]

Haggling over prices was not uncommon in the kingdom of Kāśī. The king of Kāśī had a valuer through whom he used to purchase required commodities. The valuer used to value horses, elephants and the like; and jewels, gold, and the like; and he used to pay over to the owners of the goods the proper price, as he fixed it.[4]

The Jātakas refer to prices being fixed in terms of money. But references to goods exchanged between parties are not unknown.[5] Barter was thus quite in vogue; though it was to a great extent replaced by the use of metal currency.

Coinage

Money, which serves as a medium of exchange, was in use in India from a very long time.[6] The Jātakas frequently refer to the use of coins as currency in exchange. The popular coin which seems to have been in vast circulation in the kingdom of Kāśī and elsewhere was technically known as Kahāpaṇas. Mrs. Rhys Davids rightly observes: "The Buddhist literature reveals a society having the full use and enjoyment of plentiful coinage. The worth of every marketable commodity, from a dead mouse and a day at the festival, upto all kinds of fees, pensions, fixed loans, stored treasure and income, is stated in figures of a certain coin and its fraction, and that is either explicitly stated or implied to be Kahāpaṇa."[7]

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1. *See* Ratilal N. Mehta, *Pre-Buddhist India*, 1939, p. 233.
2. *Jātaka* No. 4 (Fausboll, Jat., Vol. I, p. 121-2).
3. *Ib.*
4. *Ib.* No. 5 (Fausboll, Jat., Vol. I, p. 124).
5. *Ib.* Vol. i, pp. 103, 109, 377-8 ; Vol. ii, p. 247.
6. *Ib.* *See* Bhandarkar, *Ancient Indian Numismatics*, pp. 167 ff.
7. *Journal of the Royal Economic Society*, 1901, p. 318 ; *see also* *Journal of Royal Asiatic Society*, 1901, p. 876.

We have mention of the following classes of coins in the Jātakas which were in circulation in the kingdom ot Kāśī:

Nikkhas: These coins, in every probability, seem to be golden coins, as expressly stated in some of the Jātakas.[1]

Hirañña and Śavaṇṇa: In the Jātaka stories we meet with an expression in which these two words are associated together.[2] This type of coin was common throughout India as they are also mentioned in the accounts of certain localities of different kingdoms, such as Srāvastī,[3] Pañchāla,[4] Jetuttara,[5] in the kingdom of Sivi, *etc.* According to Dr. Bhandarkar, Śavarṇa and Hiraṇya, when mentioned together, stand not for "gold" but for a "type of gold coins".[6]

Suvaṇṇa-Māsaka

We have also the reference of *Suvaṇṇa*-Māsaka as a gold coin which was of a smaller denomination and was in circulation not only in the kingdom of Kāśī[7] but elsewhere as well.[8] Māsa was a unit in the weight system of Indian coinage which differed in weight according to the standard of gold coinage.[9]

We thus notice three types of gold coins current in the pre-Buddhist India which were in free circulation among the people of Kāśī Janapada. Māsaka was of the lowest value; Suvaṇṇa of a higher denomination; and Nikkha was of a still higher denomination.

Kahāpaṇa (Skt. Kārṣā-paṇa)

The Jātakas most frequently mention a class of coins

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1. *Jātaka*, Vol. iv, p. 227. अलत्थं सत्त निक्खानि सुवण्णस्स जनाधिय ॥ ६३ ॥ तस्सादासि पसन्नतो कासीनं रट्ठवद्धनो जातरुपमये निक्खे सुवण्णस्स चतुद्दसाति ॥ ६६ ॥

2. *Ib.* Vol. iv, p. 186.

3. *Ib.* 69.

4. *Ib.* p. 462.

5. *Ib.* p. 493.

6. *Ancient Indian Numismatics*, p. 51 ; Cf. *Manu*, viii, 137.

7. *Jātaka* Vol. iv, pp. 106, 107.

8. *Ib.* Vol. v, p. 164.

9. *Ib.* See *Arthaśāstra*, II, 19; 5 seeds of Gunja=1 Suvaṇṇamāsa.

known as Kahāpaṇas,[1] as already stated. On the authority of *Samanta-pāsādikā*, Dr. Bhandarkar has tried to show that Kahāpaṇa was of three varieties, *viz.*, of gold, silver and copper,[2] though gold Kahāpaṇa is very seldom referred to. In the *Gāmani-Caṇḍa Jātaka*, the king of Benares fixes the prices of a pair of oxen and a horse at 24 and 1000 kahāpaṇas respectively,[3] which, according to some scholars, must be silver kahāpaṇas "as copper or gold kahāpaṇas would be too high a price to pay for those animals".[4]

Besides the much popular coins already mentioned, we have also reference to various other token coins in the Jātaka period which were not so widely in circulation as the standard coins like Nikka, Hiraṇṇa, Suvaṇṇa and Māsa. Thus, we have kahāpaṇa, addha-kahāpaṇa, māsaka and addha-māsaka,[5] which all seem to be the lowest money-piece of the day.

Banking and Loan

There was no bank-system in ancient India, but the instrument of credit seems to have been an indispensable factor in business even in these bygone days. Benares was known for its Seṭṭhis, the rich men, hoarding wealth worth crores of rupees.[6] Sometimes the nature and amount of the hoarded wealth was inscribed on golden plates. Thus Kaṅka-kumāra, the son of a wealthy Brahmin of Benares, who inherited the property of his father, got a golden plate in his hand, and reading upon the golden plate these lines inscribed

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1. *Ib.* Vol. iii, p. 448, iv, p. 378. *See also* J., i, pp. 112, 195, 478, 483; II, pp. 20, 247, 305, 424; iv, pp. 138, 449; vi, pp. 343, 404.

2. Bhandarkar, *Ancient Indian Numismatics*, p. 81.

3. *Jātaka*, II, pp. 305-6 (Cowell's Jat., No. 257).

4. *Cf.* Bhandarkar, op. cit., p. 78, *cf.* Pran Nath, *Economic Condition of Ancient India*, 1929, p. 109.

5. *Jātaka*, Vol. iii, p. 448.

6. *Ib.* Vol. iii, pp. 129; vol. iv, pp. 7, 237, vol. i, pp. 351, 466.

by his kinsmen of former days, "so much of the property gained by such an one, so much by another."[1]

We sometimes come across with cases when the money was deposited with a friend. In the *Sattubhasta Jātaka* we are told of a Brahmin depositing a thousand pieces in a Brahmin family, but on his return he gets his daughter in marriage instead of his thousand coins as the money was spent and could not be paid.[2] This course of depositing money was, however, not safe. The king of Benares is therefore advised never to trust another with a loan or deposit.[3] The *Kūṭa-Vaṇija Jātaka*[4] gives an interesting account of two traders of Benares, one of the town and the other of a village. The village tradesman deposited with the townsman, his fellow trader, five hundred ploughshares in good faith. But on his return when he asked for his ploughshares the man told him that the mice had devoured them. The matter was, however, settled by the king's Judge.

There are further instances to show that some form of instruments of credit did prevail in those days. For example, the young man of Banares goes to the port and buys the cargo on credit by depositing his signet-ring as security.[5]

Interest

In India, *Ṛṇa* or debt can be dated back to the Rigvedic times as it is repeatedly mentioned in the Vedic texts,[6] the law-books[7] and even in the *Arthaśāstra* of

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1. *Ib.* Vol. iv, p. 7. अथेएकदिवंस रतनकोट्ठागारानि विलोकेत्वा वरपल्लंकमज्झगतो सुवण्णपट्टं आहरापेत्वा "एत्तकं धनं असुकेन उप्पादितं एत्तकं असुकेना" ति पुब्बजातीहि सुवण्णपट्टलिखितानि अक्खरानि दिस्वा चिन्तेसि ।

Ib. p. 488. तिसुवण्णपट्टे लिखापेत्वा दिन्नं भेवहरन्तू ति वत्वा सुवण्णपट्टं महातले थम्मे बन्धापेत्वासारे—।

Ib. Vol. vi, p. 29. सुवण्णकोट्ठागारादीन द्वारानि विवरापेत्वा असुकट्ठगणहन्तून्ताने च असुकट्ठाने च महानिधि कुम्भियो अत्थि ता सुवण्णपट्टे लिखापेत्वा महानले शभे बन्धापेसि ।

2. *Ib.* Vol, iii, p. 342.
3. *Ib.* Vol. v, p. 116. निधिम् च इणदानज् च नकरे परगात्तया ।
4. *Ib.* No. 21.
5. *Ib.* Vol. I, 1121.
6. *Vedic Index*, Vol. i, pp. 109-110.
7. See *Camb. History of India*. Vol. i, pp. 287 ff; *JBORS*, Vol. vi, pp. 117 ff.

Kauṭilya.[1] The Jātakas have enough material to show that loans were quite common in India in those days. In one Jātaka, a man of a certain village of Kāśī tells his father that a debtor of his was in a certain village; he had to be approached in time, otherwise if he dies the man will never pay at all.[2] In the *Ruru Jātaka* we are told of a debtor of Benares who being dunned by his creditors on his failure to repay it,[3] committed suicide by throwing himself into the Ganges. Similarly, in the *Bhūridatta Jātaka* we have the account of a poor Brahmin of Benares who had got deeply into debt, and being pressed by his creditors proceeded to the forest to end his life.[4] In some Jātaka, the character of the money-lender as profit-mongering is also hinted, in as much as hyporcitical ascetics are accused of practising that profession.[5]

Besides getting general information about the custom of taking loans in those days, we do not know anything about the interest upon loans. But it may be suggested that the rates of interest were high, for, we notice the embarassed condition of debtors (*dhāraṇako*) in certain Jātakas to the extent of even committing suicide. Thus a bankrupt invites his creditors to bring their debt-sheets for settlement, only to drown himself before their very eyes.[6] Another debtor flies to a forest[7]. In the *Samuda-Vāṇija Jātaka* we are informed that the carpenters of Benares who had become debtors to the people

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1. *Arthaśāstra*, Vol. iii, 11.

2. *Jātaka*, Vol. iv, p. 45. "तात अमुकगामे तुम्हाककं धारणको अत्थि, महगते न देति, तुम्हाकं अच्छेयन न दस्सत एव, स्वे यानके ।

3. *Ib.* Vol. iv, p. 256. नानाव्यसनमुखेहि सब्बधनं विद्धंसेत्वा इणं आदाय तं दातुं असक्कोन्तो इणइकेहि चोदियमानो चिन्तेसि—।

4. *Ib.* Vol. vi, p. 178. तस्मिं काले बाराणसियं एको दलिद्दब्राह्मणो बहुं इणं गहेत्वा इणाहकेहि चोदियमानो किं मे इधवासेन, अरञ्ञं पविसित्वा मतं सेय्थो—

5. *Ib.* Vol. iv, p. 184. दीघुत्तरोट्ठा जटिला पकं दन्ता रजस्सिरा इणं चोदाम गच्छन्ति तदा पे—

6. *Ib.* Vol. iv, p. 256.

7. *Ib.* Vol. iv, p. 178.

of Benares, being ubraided by them, decided to go into some foreign land and ultimately went to some island.[1]

The debt sometimes runs through the life of the borrower and is inherited by his heirs.[2] In some Jātaka, a forester of Benaras is said as paying his old debt with the money that he obtained from selling the elephant-tusk.[3]

Weights and Measures

We have reference to some of the notable weights and measures commonly used by the people in the kingdom of Kāśī. Among them mention may be made of the following :—

Nāli: It was a measure for weighing food-stuffs or grain. Biḷārikoriya, the rich merchant of Benares, directs his maidservant to give Brahmins a measure apiece of rice in the husk.[4]

Chatubhāga[5] and Accharaṁ[6] are the weights for weighing or measuring liquids.

Among measures of length or distance, we have references to Yaṭṭhi,[7] Kukku,[8] Usabha[9] and Gāvuta.[10]

Arts and Craft

The Jātakas are the best testimony of the localisation of particular kinds of handicrafts or industry in India in those days with particular reference to the region of Vārāṇasī, the

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1. *Ib.* Vol, iv, p. 159. मनुस्सा दिट्ठादिट्ठपड्ढकी चोदेन्ति पब्बिद्धन्ति । ते इणइकेहि उपद्दुता वसितुं असक्कोन्ता विदेसं गत्वा यत्थकत्थचि वसिस्सामा ।

2. *Ib.* Vol. iv, p. 193, पेत्तिकं वा इणं होति यं वा होति संयकतं, किं त्वं एवं बहुं मय्हं धनं याचसि ब्राह्मण ति ।

3. *Ib.* No. 72.

4. *Ib.* Vol. iv, p. 67, ततो बिड़ारिकोसियसेट्ठि दासिं आमन्तेत्वा एतेसं ब्राह्मणानं पालापवीहीनं नाडिं नाड़िं देहीति ।

5. *Ib.* Vol. v, p. 385.

6. *Ib.*

7. *Ib.* Vol. iv, p. 21.

8. *Ib.* Vol. iii, p. 318.

9. *Ib.* Vol. iv, p. 21.

10. *Ib.* Vol. v, p. 356. महाराज नगरतो उत्तरेन तिगावुतप्पमाणं खेमं नाम सरं खनापेत्वा—।

capital of the Kāśī kingdom. We notice a number of manufacturers, handicraftsmen and various other professions engaged in the production of material goods in the land of Kāśī or Bārānasī, besides the existence of a number of unskilled labourers employed in some other works, constituting some other forms of profession of their own. The Jātakās reveal the existence of a number of professions and occupations exclusively in the kinkdom of Kāśī which may be mentioned as follows.

Manufacturers: Benares, in the Jātaka period, had a variety of flourishing industries. Agriculture, which itself formed a distinct industry, provided much raw material upon which depended the industrial production of a country. It is rightly remarked that "India was far ahead, in comparision with other countries of those times, in dexterity and skill, swiftness and delicacy of touch of her artisans."[1]

The traditional prosperity of India can be best judged and from the existence of different industries and skilled labourers in ancient times for which Kāśī was the most suited place.

Textiles

Benares had acquired great fame in ancient days for the special excellence of its textiles. "Fine Kāśī cloth, worth ten thousand pieces" had become a proverbial phrase.[2] It may also be mentioned that contemporary kingdoms like Gāndhāra and Kaḍuṁbara were also known for the manufacture of woolen cloth of great value.[3]

Silk was mostly used by the royalty. The dress of the commoners were made of cotton. In the *Tuṇḍila Jātaka* there is a reference of a cotton field near Benaras.[4] The preliminary processes of manufacturing clothes are no where mentioned. But it seems that the industry was mostly confined to domestic industries and thus making it the chief occupation of women as a passage in the *Muga-pakka Jātaka* suggests:

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1. Ratilal N. Mehta, *Pre-Buddhist India*, 1939, p. 194.
2. *Jātaka*, Vol. ii, p. 443, iii, p. 10 ; v, p. 78 ; vi, pp. 49, 50.
3. *Ib.* Vol. vi, p. 500.
4. *Ib.* Vol. iii, p. 286. कप्पासखेत्तो पच्छिपूरं कप्पासं आदाय यट्ठिया भूमि—

"As when the lady at her loom sits wearing all the day
Her task grows ever less and less-so waste our lives away."[1]

The *Hatthipāla Jātaka* alludes to the existence of weavers in Banares.[2] They were known as Pesakaras or Tantuvāya.[3]

Gold-smiths: (Suvaṇṇakāra, v. p. 438). It is well known that women-folk of India were too fond of ornaments. It necessarily implies the existence of gold-smiths. Unfortunately, there is not much information about the gold-smiths living in the kingdom of Kāśī, but shops of goldsmith's ware are referred to in a Jātaka where they are warned against in the same breath with gossip, drink and lewd company.[4] The gold-smith also repaired the ornaments; Kinnanē, the wife of the king of Benares, being enquired about her ear-ring by the king, said that her ornament was with the goldsmith.[5]

Ivory-work

Ivory-work had become such an important industry of Banaras in ancient times that there used to be a special locality for ivory-workers in the city (*Dantakāravīthī*) where they used to live and carry on their trade.[6] In the *Sitavanāga Jātāka* we are told of ivory being worked into diverse forms and shapes.[7] Ivory was sold at a high price. In the same Jātaka a living elephant's tusk is said to be worth a great deal more than a dead one's. There is also the reference of a kind of saw (Khara-kakaca) by which the tusks were cut.[8] It was possibly the main task of the ivory workmen. There is the reference to workers in ivory in the ivory bazar in Benares, making bangles and all manner of ivory trinkets.[9]

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1. *Ib*. Vol. vi, p. 26. यथापि तन्ते वितते यं यं देव ऊपवीयति अप्पकं होति वेतब्बं एवं मेच्छान जीवितम् ।

2. *Ib*. Vol. iv, p. 475. ते किर पुरिमभवे बाराणसियं पेक्षकारा हुत्वा तेन कम्मेन लद्धङ्क पञ्च कोट्ठासे ।

3. *Ib*. *See* Vol. i, p. 356.

4. *Ib*. Vol. iv, p. 223. गोट्ठं मज्जं किरासं वा सभानि किरणानि च ।

5. *Ib*. Vol. v, p. 438. सीहकुण्डलं मे सुवण्णकारस्स सन्तिके ।

6. *Ib*. Vol. vol. v, p, 291.

7. *Ib*.

8. *Ib*. Vol. I, p. 321; *see also* vi, p. 261.

9. *Ib*. No. 221.

Pottery

The potters were known as Kumbhakāras. In the suburb of Benaras there used to dwell the family of potters.[1] A potter is referred to as supporting his wife and chidren by his potter's handicraft.[2] They made various types of bowls, vessels, etc., even for the king. King Dalhadhamma of Benares asks the potter to make vessels for him, seeing that vessels are not sufficient in his court.[3] The potter used to bring cow-dung[4] and clay (*mattikām*)[5]. The art of pottery had beeome so popular that it came to be patronised even by the kings of certain kingdoms, for, we get reference to the king's potter (rāja-kumbhakāra),[6] preparing vessles with a lump of clay on the wheel by turning it.[7] The earthen pots were baked in the fire for which the potter had to purchase fuel. We have also reference to the king's potter of Vārāṇasī who was on the look out for fuel to fire bowls for the palace.[8]

Carpentry

Workers in wood and carpentry are frequenty referred to in the Jātakas in connection with the stories of Kāśī kings. The *Samudda-Vānija Jātaka* mentions a great town of carpenters, containing a thousand families near Vārāṇasī.[9] They

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1. *Ib.* Vol. iii, p. 376. बाराणसिनगरस्स द्वारागामे कुम्भकारकुले—
2. *Ib.* लभित्वा कुम्भकारकम्मं निस्साय पुत्तहारं पोसेसि ।
3. *Ib.* Vol. iii, p. 385.
4. *Ib.* गोमायाहरणयानके योजेतुं गाणे न लभामि देवा ।
5. *Ib.* P. 538. बाराणसिया द्वारगामे एको कुम्भकारो भाजनत्थाय मत्तिकं आहरन्तो— ।
6. I*b.* Vol. v, p. 290.
7. *Ib.* Vol. v, p. 291. कं मत्तिकापिण्डं चाके उपेत्वा चाक आविज्झि—
8. *Jātaka* No. 4.
9. *Ib.* Vol. iv, 159. बाराणसितो अविदूरे कुलसहस्सानिवासो महावड्ढकीगामो अहोसि ।

   Ib. Vol. iv, 207.—बहिनगरे वढ्ढकीगामो अहोसि ।

are said to have made beds, chains, houses, etc.[1] They are also referred as going to the forest, cutting down trees and then building ships for launching in the river.[2] In the *Phandana Jātaka* we have the account of a Brahmin carpenter living in a village of carpenters near Banares who used to gain his livelihood by bringing wood from the forest, and making carts.[3] The wood was brought in wagons (*yānakaṁ*). The main implements of a carpenter were his adze and hatchet.[4] The axe or hatchet was also known as *Kuṭhāri.*[5] The carpenters' work was not confined to the manufacture of furniture, ships or chariots but the superstructure of most of the houses made of wood were the sole work of carpenters. In the *Kusanali Jātaka*, the king of Banares directs the carpenters to put in a round pillar in his dwelling to support the roof as the lone pillar supporting it had grown shaky.[6] For the upkeep of their family the carpenters of Benares, "would go up the river in a vessel, and enter the forest, where they would shape beams and planks for house building, and put together the framework of one-storey or two-storey houses, numbering all the pieces from the mainpoint onwards; these then they brought down to the river bank, and put them all aboard; then rowing down stream again, they would build houses to order as it were required of them; after which they received their wages; they went back again for more materials for the building, and in this way they made their livelihood.[7]

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1. *Ib.* p. 159. तत्थ वड्ढकी तुम्हांक मचंकरिस्साम, पीठकरिस्साम, गेठम करिस्सामा—।

2. *Ib.*

3. *Ib.* Vol. iv, p. 207. एको ब्राह्मणवड्डिकी आसं डारुनि आहरित्वा रथं कत्वा जीविकं कप्पेसि ।

4. *Ib.* p. 203. वासिफरसुहत्थो रुक्खे उपधारेन्तो फन्दनरुक्खसमीपं अगमासि ।

5. *Ib.* कुठारिहत्थो पुरिसो वनं ओगय्ह तिट्ठसि । *See also* Jat., Vol. iv, p. 344.

6. *Ib.* No. 121.

7. Jataka No. 156. (Fausboll, J., Vol. ii, p. 18)

The above account of *Alinacitta Jātaka* is the most illuminating instance of a co-operative work of the carpenters of Vārāṇasī living together in a localised village known after them as *Vaḍḍhakigāmas.*

Workers in Leather

The leather-worker was known as *Cammakāra.*[1] He was assigned the task of making leather sack, leather ropes and straps, shoes, and leather parachute.[2] He was possibly identical with the *hathakāra* who is mentioned as making shoes according to the skin.[3] There are references to things like leather-shields,[4] leather-sacks,[5] etc. He could also supply royalty with shoes richly wrought with veried thread.[6]

Workers in Bamboo

The worker in bamboo was known as *Velukāra,*[7] who used to go to forest to collect bamboo clump which he cut with his knife. The basket was also known as *Naḷakāra.*[8] The parasol of leaves (*paraṇachattan*),[9] and palm-fan (*tālavaṇṭaṁ*) are also referred to.[10] In the *Kusa Jātaka* we are told that the palm-fans were the sole work of Nalakāras. The workmanship of some bamboo-workers was highly appreciated even by the kings who presented thousand pieces of money in appreciation of the

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1. *Ib.* Vol. v. P. 45.

2. *Ib.* आणापेत्वा चम्मकारे पक्कोसापेत्वा, तात अम्हाकं कुम्भकारमाहिकं चम्मभस्तं कातुं वट्टति, चम्मयोत्तवरत्थ अत्थि पाद उपाहन चम्मचत्तेहि पि ने अत्थो, सब्बं सीघं कत्वा आहरा ति आणोपेसि ।

रथकारो व चम्मस्स परिकन्त उपाहनं । नास्स चम्म वा कीटं वा वम्मिने च धुनुग्गाहे । चम्मपसिब्बके कारेत्वा— । सुवण्णपादुका— । सुवण्णाचितका चिता सुकता चित्रसिब्बना । को सो ओमुचंते पादा नमोकत्वा महेसिनोति ।

3. *Ib.* iv. p. 172.

4. *Ib.* v. p. 373.

5. *Ib.* iii p. 116.

6. *Ib.* iv, p. 379, vi, p. 218.

7. *Ib.* iv, p. 251. तदा एको वेणुकारो वेणुं गहेत्वा पुनपि आगन्त्वा गहेस्सामीति, नलकार-सत्थि वेणुपत्तन्तरे ठपेत्वा पक्कामि ।

8. *Ib.* p. 318 ; See *Ib.* no. 257.

9. *Ib.* iii. p. 80.

10. *Ib.* p. 283, vol. vi. p. 218. वालवीजनिं

craftsmanship of the bamboo-makers who made different figures on them.[1] The best example of their skill and workmanship can be seen in a description of a palm-leaf fan, on which a white umbrella was depicted; and, with a banquet-hall as the subject, among a variety of other forms, was represented a standing figure of a beautiful queen.[2]

Blacksmith (Kammāra): In the *Mahapiṅgala Jātaka*, allusion is made to the blacksmith who is referred as hitting his blows with his hammer. This action possibly points to the actual process of his work in moulding, making or sharpening certain iron impliments.[3]

The profession of blacksmiths was held to be hereditary, as it descended from father to son. At one time they appear to have localized, in the kingdom of Kāśī, their own industry. In one Jātaka, we have reference to a village of smiths in the kingdom of Kāśī, containing a thousand houses and another village of smiths not very far from the city of Benares.[4] They also seem to have formed themselves into a guild with a leader (*Jeṭṭha-Kammāra*) at their head, who was a favourite of the king (*Rāja-vallabho*).[5]

The smiths used to manufacture razors, axes, ploughshares and goods which were largely purchased by the villagers coming from all round. Some of the smiths were known for the workmanship of needles; and to sell their wares they moved from village to village like hawkers in search of buyers, speaking very high of the qualities and craftsmanship of their own wares, as for example:

"Quickly threaded, smooth and straight,
Polished with emery,
Sharp of point and delicate,
Needles! who will buy?"[6]

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1. *Ib.* p. 326.
2. *Ib.* p. 444.
3. Cowell, J. No. 240.
4. *Ib.*
5. *Ib.*
6. Fausboll, *Ib.* Vol. iii, p. 282. अकक्कसं अकरुसं खरधोतं सुपासियं सुखुमं तिरिवणग्गज् च कों सूचिं केतुं इच्छतीति ।

The smiths had also to manufacture goods of different kinds, according to the needs of the times, such as axe, spade, auger, hammer, instrumet for cutting bamboos, grass-cutter, iron-staff, peg, three-pronged iron fork,[1] etc.

Ornament Maker

The *Dhamaddhaja-Jātaka* mentions the name of Chattapāni who was the maker of ornaments to the king of Benares.[2]

Minor Occupations

Flower Gatherers: The Jātakas refer to flower-gatherers as living in the kingdom of Kāśī. They are described as going to the forests to collect flowers which they later sold in the markets. They were also dealing in flowering plants.[3] They are nevertheless the same as the garland-makers of modern times.

Mowers: Vārāṇasī was one of the leading centres of trade and commerce, where merchants came from foreign countries for trade and commerce, for selling their wares or dealing in other commodities. Cattle-rearing, which was undoubtedly one of the main occupations of the common people, require a good supply of fodder for cattle. In the *Chullaka-Seṭṭhi-Jātaka*, we have reference to five-hundred mowers in the vicinity of the city-gate of Benares, selling their grass in bundles.[4]

The grass-mower's main implements were his sickle, pole and rope for binding the grass into bundles.[5] With his sickle he used to cut grass and the rope he used for tying the grass in bundles and the pole he used for hanging the bundes.[6]

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1. *Ib*. Vol. v, p. 45. तं उय्योजेत्वा कम्मारे पक्कोसापेत्वा, तात् अम्हाकं वासिफरकसुद्दाल निखादन् मुद्गिक वेणुगम्लच्छेदनसरिथतित्र लायनं असि-लोहदण्डखानुक अथ सिंहाऽकेहि अत्थो, सव्वं सीघं कत्वा आहरा ।

2. Cowell, *Ib*. No. 220.

3. See Cowell, *Ib*. No. 4.

4. *Ib*. No. 4.

5. Fausboll, *Ib*. iii, p. 129. "तस्मिं खणे एको तिणहारको असितन् च एव काजञ् च तिणबन्धनरज्जुञ् च द्वारात्तं...।"

6. *Ib*. p. 130. "तिणकलापे बन्धित्वाकाजे लग्गेत्वा आदाय गत्त्वा नगरद्वोर विकिणित्वा मासकं गहेत्वा एकं को द्वासं वाचकानं अदासि ।"

Sooth-sayers: The Jātakas mention Brahmin sooth-sayers inhabiting the kingdom of Kāśī. We are told that the king of Benares enquired about the destiny of his new-born child from eight hundred Brahmins.[1] Similarly, in the *Mūgapakkha Jātaka* we are told that the king of Benares on the day of naming his son honoured the Brahmins who read the different marks, and enquired if there was any danger threatening his newborn son.[2]

Drummers: The drummers figure in the Jātakas only on occasions of festivals at Vārāṇasī or in its suburban towns and villages. We hear too much of festivals at Benares and naturally on such occasions the drummers are freely referred to as playing upon their drums to the delight of the crowds of holiday-makers. By this they earned money to support their living.[3]

Conch-blowers: Like drummers, the conch-blowers also appear on festive occasions when they earned money by their conch-blowing.[4]

Musicians: The profession of musicians seems to have been of a hereditary character in the kingdom of Kāśī, for there is mention of a musician's family in which the son born also masters all the branches of music, thus gaining for himself all-India glory.[5] Benares, which was known for its festivals and holidays, gathered round it a number of persons of different tastes and likings. In a Jātaka, a musician was fetched on hire on such an occasion. Guttila was the famous musician of Benares who received patronage, from even the king and had thus entered into royal service.

Cooks: The cook is referred as being employed in private service of rich householders to prepare dishes of various types and to look after the affairs of the kitchen.[6]

Foresters: In the Jātaka, the foresters are referred to as living in a village at the entrance to the forest and forming a band of five hundred foresters. The leader of this group, we

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1. Cowell, *Ib*. No. 55.

2. Fausboll, *Ib*. vi, p. 3. नामगहणदिवसे पि अस्स लक्खणपाठयानं ब्राह्मणानं महासक्कारं कत्वा अन्तरायभावं पुच्छि ।

3. Cowell, J. No. 59.

4. *Ib*. No. 60.

5. *Ib*. No. 243.

6. *Ib*. No. No. 274.

are told, was hired out to guide travellers passing through the forest,[1] particularly the caravan merchants, so that they might not lose their way.

Gardeners: The gardeners seem to have constituted a poor class in the society in the Jātaka age. They are referred to as living in the kingdom of Kāśī and making their livelihood by selling the proceeds of their gardens where they grew pot-herbs, pumpkins, gourds, cucumbers and other vegetables.[2] We have also references to royal parks and gardens of the kings and princes of Vārānasī which were maintained and looked after by the king's gardeners employed for such purposes.

Green-grocers:[3] A green-grocer used to make a living by the sale of various roots, vegetables, pumpkins and the like,[4] and like hawkers moved from place to place and door to door to sell his goods. In the *Sujāta Jātaka*, the daughter of a fruiterer sells jujubes.[5]

Lawyers: In the *Gagga-Jātaka*, a Brahmin is referred to as a lawyer by calling, who lived in the kingdom of Kāśī.[6]

Fruit-sellers: In the *Amba-Jātaka* we have mention of a person going to the forest to procure mango-fruits and carrying them in the baskets hung from his poles and then selling them for maintaining his wife and child.[7]

Corn-factors: We have reference to corn-factors living in the kingdom of Kāśī. In one Jātaka we have the mention of a family of a corn factor living in Benares. This seems to have been of hereditary character, for, we hear of Bodhisatta who was born in a family of corn-factor gaining his living by selling corn.[8]

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1. *Ib.* No. 265.
2. Cowell, *Ib.* No. 70.
3. *Ib.* No. 102.
4. *Ib.* 217.
5. Fausboll, *Ib.* vol. iii, p. 21.
6. Cowell, *Ib.* No. 155.
7. Fausboll. *Ib.* iv, p. 201. ततो गामानिक्कयित्वा अरञ्ञे एकं अम्बरुक्खं उपसकमित्वा...पुाष्पाभि पुप्कत्वा पतन्ति अम्बफलानि उट्ठाय मुहुत्तेन एव...गेहं गन्त्वा तामि विक्किणित्वा पुत्तदारं पोसेसि ।
8. Fausboll, *Ib.* iii, p. 198. "बोधिसत्तो धञ्ञवणिजकुले निब्बित्वा वयप्पत्तो धञ्ञविक्कयेण जीविकं कप्पेति ।"

Barbers (*Kappaka*): In the Culla-Sutasoma Jātaka, we have mention of a barber, being summoned by the king of Benares to show him the grey hairs on his head. The barber, besides shaving the beard and trimming the hair, also plucked the grey hairs at times with the help of his tweezers.[1]

Doctors

In ancient times the profession of doctors was highly valued in view of the fact that their help was specially sought on battle-fields to dress up the wounds of warriors. It is for this particular reason that we find reference of royal physicians in almost all the important political treatises of ancient India. In the Visavanta Jātaka there is reference to doctors in the city of Vārānasī who were skilled in the treatment of snake-bites. The Jātaka clearly mentions it as a source of livelihood.[2] Whenever any case of snake-bite occurred the doctor was immediately called. Thus a countryman of Benares who was bitten by a snake was attended by a doctor who was quickly fetched by his relatives.

It appears that in the kingdom of Kasi and elsewhere, snake-bites were cured either by the appliance of antidotes or by some witchery which could have the snake caught and make it suck its own poison out of the wound.[3]

In the "the Kāmanita-Jātaka we have reference to a Brahmin physician attending upon the king of Benares who was suffering from dysentery, his heart becoming hot and blood disordered. Private physicians were paid their fees when called upon to attend the patient. Before prescribing any medicine, the doctor used to make enquiries about the symptoms of the disease and such other things. Sakka, who was attending the ailing king of Benares in the guise of a Brahmin physician, asks the latter: "Tell me the symptoms of your disease, and how it came about,—what you have eaten or drunk, to bring it on, or what you have heard or seen."[4]

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1. Fausboll. *Ib.* vol. v, p. 177. "सो एकं दितसं कप्पकं आमन्तेत्वा यदा मे सम्म सिरस्मि पलितं पस्सेय्यासि अथ मे आरोपेसीति आह।...व्यत्तो सुवण्णखण्डासेन उद्धारित्वा हत्थे उपेसि।

2. Cowell, *Ib.* No. 69.

3. *Ib.*

4. *Ib.* No. 228.

In the same Jātaka we have an interesting account of a doctor who treated a rich man for a disease of his eyes but was not paid his fees. The doctor, being offended administered a wrong medicine and made one of his eyes blind.[1]

A doctor's standard of living depended upon his income from practice. The Saliya Jātaka mentions a poor doctor who had no practice.[2] In royal palaces, there were doctors specially appointed by the king as his personal physicians. Such doctors are shown as attending upon the king.[3]

Devil-doctor (Bhutavejjo): The devil-doctor also finds mention in some Jātaka; he was called to dispell the fear of devils by uttering spells.[4]

Snake-charmers: We have reference to snake-charmers living in the kingdom of Kāśī and making their living by exhibiting snakes which they sometimes caught by the tail and then be the throat, and tied them round their necks.[5] In one Jātaka, a snake-charmer trained a monkey, made him swallow an antidote, and making a snake play with the monkey, he gained his livelihood that way.[6]

The snake-charmers generally roamed from place to place, desmonstrating their art, and earning their livelihood. But any considerable gain they made only on festive occasions.[7]

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1. Fausboll, vol. VI. p. 74. तक्टिपुब्बे वेज्जकुलं अहोसि अथ सो वेज्जो एकस्स महद्धनस्स पुरिसस्स अक्खिरोगं पटिजग्गित्वा तस्स किञ्चि न दापेसि वेज्जो कुज्झित्वा भरियाय शरोचेत्वा किं करोमा ति आसादि कुज्झित्वा न नो तस्स सन्तिके धनेन अत्थो भेसज्जं तस्स कत्वा एकं योगं दत्वा अक्खीनि काणीनि करोहीति ।

2. *Ib.* iii. p. 202. एको पुब्बलवेज्जो गामे किञ्चि कम्मं अलभित्वा निक्खन्तो...।

3. *Ib.* iii. p. 337. महन्तापि राजवेज्जा तिकिच्छितुं नासक्खिं सु ।

4. *Ib.* iii. p. 511. ति एकं भूतवेज्जं आवेसि । वेज्जो मन्तं करोन्तो गुहं पाविसि ।

5. Cowell, *Ib.* No. 86.

6. Cowell, *Ib.* No. 249, 290, 365, 488, etc. See Fausboll. iv, p. 308. सप्पको आपनको एको वानरो अहिकुण्डिकस्स हत्थतो... । *Ib.* iii, p. 198. एवो अहिकुण्डिको मक्कट गहेत्वा सिक्खापेत्वा अहिं कीळापेन्तो वाराणसियं उस्सवे घुट्ठे तं मक्कटं

7. See Fausboll, *Ib.* iii, p. 198.

Acrobats

Like snake-charmers, arcobats living in the kingdom of Kāśī also used to travel about, exhibiting their skill. The Javelin dance was quite a favourite item of their performance. The javelins were set up in a row and the acrobat executed the dance, passing through them.[1] It was quite a risky display. In the Dubbaca-Jātaka, we are told that an acrobat who attempted to dance through the five javelins set in one row impaled himself on the fifth and died.[2] The acrobats were poor people who lived by begging.[3]

Dancing-girls

The existence of dancing girls in the kingdom of Kāśī or in the city of Benares is well attested by the Jātakas which mention them as living by their cleverness in the arts of dance, song and music.[4] They were sometimes called by kings to train young princes in sexual art. In a Jātaka, the king of Benares asks a certain dancing girl to allure the crown-prince who lacked all sense of pleasure and enjoyment.[5]

The art of singing and dancing was also a source of livelihood to many persons. We have reference to male dancers (Naṭa) going to the cities and towns and earning their livelihood by singing and dancing.[6] Benares, it seems, was the favourite resort of dancers, for, in the Culla-Sutasona Jātaka we have reference to sixteen thousand dancing girls following the Bodhisattva who had renounced the kingdom of Kāśī [7]

Fishermen

In the Jātakas, we have mention of fishermen catching fish from the rivers with the help of nets.[8] There was a certain village near Banares where dwelt line-fishermen.

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1. Cowell, *Ib.* No. 116.
2. *Ib.*
3. *Ib.* No. 212.
4. Cowell, *Ib.* No. 263.
5. *Ib.*
6. Fausboll, *Ib.* Vol. iii, p. 507. सो एकस्मिं दिवसे भरियं आदाय बाराणसिं पविसित्वा नच्चित्वा गाइत्वा धनं लभित्वा... ।
7. Fausboll, *Ib.* Vol. v, p. 190. सोऽससहस्सा च नाटकित्थियो ति सकलनगरं तुच्छं विय अहोसि जनपदवासिनो पि तेसं पच्छतो अगमंसु ।
8. Cowell, *Ib.* No. 34, see also No. 216.

Fishes were also caught with the help of hooks which were possibly made of iron and in which was concealed meat as bait for the fish. River Ganges provided much fish.[1]

Hunters

Hunting was by no means an honourable occupation, though it was known in India since the dawn of Vedic civilization. In the Jātaka stories hunters are quite frequently referred to as catching and killing animals and selling their flesh for a living.[2] In the Haṁsa-Jātaka, a deer-stalker goes to the city of Benares with his cart loaded with the meat for sale.[3]

The hunters used various devices to trap animals. In the Kuruṅga-Jataka, a village hunter of Benares used to catch animals by building a platform in the trees at the foot of which he found the tract of deer, and to watch for their coming to eat the fruits of the tree; when the deer came, he brought them down with a javeline.[4] The hunters were also armed with bows,[5] spears and swords[6].

Fowlers

In the Jātakas, the fowlers are mentioned as catching birds of different species, such as quail, etc., with the help of their nets. The technique of catching birds is related in the Sāmmodamana-Jātaka which speaks of a fowler going to the forests of Benares and imitating the note of a quail till the birds were drawn together, and then flinging his net over them, he whips the sides of the net together, so as to get them all huddled up in a heap. Afterwards, he crammed them into

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1. Fausboll, *Ib*. Vol. iii, p. 52. एको बालिमिको सत्त सत्त रोहितमच्छे उद्धारित्वा वल्लिया आणुणित्वा नेत्वा गंगातीरे वालिवाय परिच्छापेत्वा मच्छे गणहन्तो ।

2. Cowell, *Ib*. No. 21.

3. Fausboll, *Ib*. Vol. iii, p. 49.

4. Cowell, *Ib*. No. 21.

5. *Ib*. No. 222.

6. Fausboll, *Ib*. Vol. iii, p. 185. See also, *Ib*. vi, p. 71. "लुद्दको पिअसिन् च सत्तिञ् च गहेत्वा कप्पुट्ठानग्गि विय आगच्छि । अतीते वाराणसितो अविदूरे नदिया ओरियतीरे एको नेसादगामो अहोसि परतीरे एपो...'

his baskets and sold them for a living.[1] Sometimes, the fowler also trained a decoy partridge and taking it to the wood, caught all the other partridges that came near at the call of the tamed one.[2] Sometimes the quail-catchers kept the birds with them and sold them only when they grew fat.[3] The birds were tamed by the householders. In one Jātaka there is reference of a Brahmin living in Benares who reared[4] a pair of young parrots which he obtained from a fowler.[5]

Labour

The majority of the people in India depended upon agriculture in ancient times, only few persons being engaged on productive labour and thus forming their own class of artisans and craftsman. The Jātakas show that a considerable portion of labour was unproductive. There was no such problem like 'labour problem', as the petty manufacturers or artisans or even the agriculturists did not require any additional labour for the production of their goods. They were self-dependent in respect of labour. But in cities and towns we notice regular serving class composed of all the elements of the population differing in point of race and professional work. The hired labourers and slaves constituting this particular class were known as Kammakāras and Dāssas[5] respectively who laboured for others in return of some payment as wages or remuneration known as bhaṭakas.[6]

The nature of the work which these labourers performed is not generally specified. At one place we read of a poor family, living a hard life on workman's wages,[7] and therefore in search of some work for wages, he goes to the house of a rich merchant of Vārāṇasī. Everyday he used to work meekly and heartily, without a thought of his own weariness;

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1. Cowell, Jātaka No. 33.
2. Fausboll, ,, iii, p. 64.
3. Cowell, ,, No. 118.
4. *Ib.* 198.
5. Jātaka. iii, p. 129, p. 257.
6. *Ib.* p. 326. अद मतिया मासकध्धमासकं संघरित्वा किच्छेन भाखतं पोसामि ।
7. *Ib.* p. 444. एकस्मिं दलिद्दकुले निब्बत्तित्वा भर्टिं कत्वा किच्छेन जीवति ।

he went early to work and came back in the evening.[1] Sometimes the payment was made in kind, *i.e.*, food. The Queen-consort of the king of Mithilā refers to her slaves, messengers and servants to whom she gave food.[2] In another case, a young man worked as a hired labourer.[3]

Women also used to earn their livelihood by working for hire. A woman of Banares is referred to as making her living by carrying water.[4] Similarly in the Bahiyā Jātaka we have reference to a countrywoman who worked for hire.[5]

Of the specified labour, we have mention of the workers on the farms. They laboured from morning till evening.[6] The majority of the working class plied their profession of a labourer, having been born in poor families and having thus resource to aspire to a higher state. Bodhisatta who was born in a poor family made a living by working for wages with a certain rich man of Banaras.[7]

Craft Guilds

The existence of guilds in the kingdom of Kāśī is proved beyond all doubt by the Mūgapaekhajātaka where the king of Kāśī is referred as convening the eighteen guilds along with the four castes and his army.[8] The Jātakas, however, do not give us any clear idea as regards the character, constitution or organisation of these guilds or *seṇiya*. The

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1. *Ib.* p. 445. सो ततो पट्ठाय सुब्बचो हुत्वा उरं दत्वा अत्तनो किलमथं अगणेत्वा तस्सब्बकिच्चानि करोति, पातो व कम्मन्तं गन्त्वा सायं आगच्छति ।

2. *Ib.* Vol. iv, p. 320. दासे कम्मकरे पेस्सेये च अञ्ञे अनुजीविनो । पोसेमि सहधम्मेन सदा पमदितिन्दिया ॥

3. *Ib.* Vol. ii, p. 139.

4. *Ib.* Vol. iii, p. 446. तत्थ उदकभटिं एव कत्वा जीवमानाय एकाय कपणित्थिया सदिधं संवासं कप्पेसि ।

5. *Ib.* No. 108.

6. *Ib.* Vol. iv, p. 114. कासिरट्ठे एकस्मिं गामके द्वे सहायका पानीयतुम्बानि आदाय खेत्तं गन्त्वा—सायं अञ्ञा निक्खमित्वा नस्यइत्वा हितो ।

7. *Ib.* Vol. iii, p. 406. बोधिसत्तो एकस्मिं दडिद्दकुले निबत्तित्वा वयप्पत्तो एकं सेटिठं निस्साय भतिया कम्मं करोन्तो जीविकं कप्पेसि ।

8. *Ib.* Vol. vi, p. 22.

word Seṇiya is restricted to craftsmen or artisans, *i.e.*, those who were both the producers and the sellers of their own goods or articles. It is unfortunate that the Jātakas do not specifically mention any of the eighteen craft guilds existing in Kāśī kingdom. They simply mention four guilds in the kindom of Mithilā which were organised in the form of a union, namely, "the wood workers, the smiths, the leather-workers, the painters and the rest expert in various crafts."[1]

The remarkable localisation of industries was an important factor which greatly contributed to the organisation of particular branches of industry. In the Kāśī kingdom these localizations are seen either inside the city of Banares, or outside or in its proximity. The localisation of these artisans and tradesmen can be well inferred from such terms as dantakāravīthi[2] (street of Ivory-workers), the rajakavīthi[3] (the street of the dyers), the tantuviataṭṭhānam (the weaver's place)[4], etc.

Among the trades and crafts followed outside the town or in the vicinity of Banares mention may be made of a suburban village inhabited by the potters,[5] "the village of carpenters", "not far from Banares",[6] etc. In the Sūcī Jātaka we are told of two smiths-villages inside the kingdom of Kāśī, situated very near to each other and one of which is said to have comprised a thousand huts. These people came from the villages around to purchase razors, axes, ploughshares and manufactured goods.[7]

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1. *Ib.* Vol. vi, p. 427.
2. *Ib.* Vol. i, p. 320, ii.
3. *Ib.* Vol. iv, p. 81.
4. *Ib.* Vol. i, p. 356.
5. *Ib.* Vol. iii, p. 376.
6. *Ib.* Vol. iv, pp. 29, 201.
7. *Ib.* Vol. iii, p. 281.

राजा पुत्तस्ससन्तिकं गच्छन्तो वण्णे अट्ठारस सेणियो सब्ब च बलकायं—।

ते संगामतो अविदूरे अञ्ञो सहस्सकुटिको कम्मारगामो। तत्थ कम्मार-सहस्सस्स जेट्ठककम्मादो राजवल्लभो अड्ढो महद्धनो—सामन्तगामेसु मनुस्सा वासिफरसुफालपाचनादिकारापनयाय तं गामं गन्त्वा—।

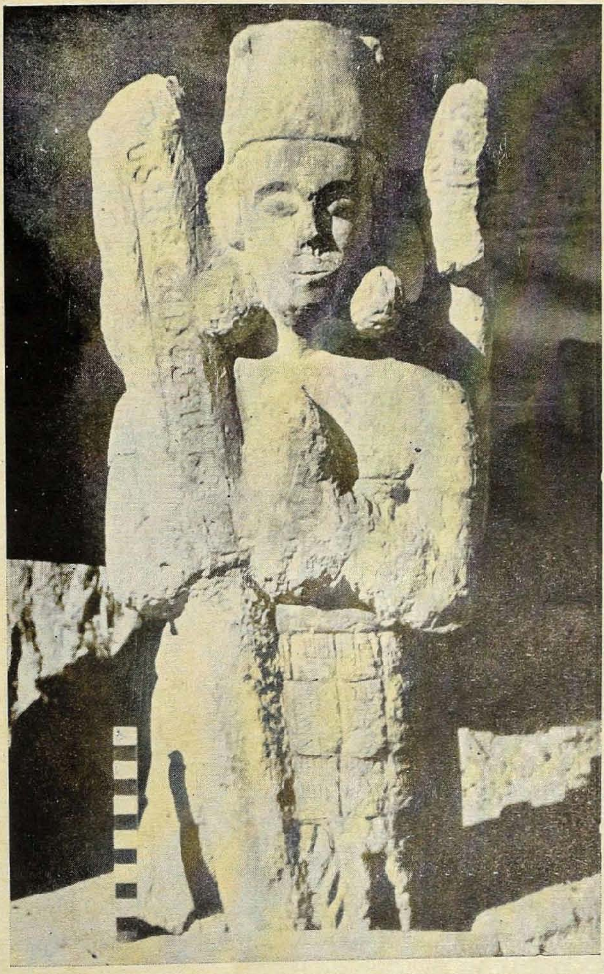

Photo I The inscribed Vaiṣṇava image from Malhar, M. P.

Photo II Back-view of the same image.

AN INSCRIBED VAISHNAVA IMAGE OF 2ND CENT. B. C. FROM MALHAR, BILASPUR DISTRICT, MADHYA PRADESH

By

M. VENKATARAMAYYA

Archaeological Survey of India

The inscribed image which is the subject of this paper (Photographs I & II) was discovered many years ago at a site called Potinar in the hamlet of Burhikar attached to the village of Malhar in the Bilaspur district, Madhya Pradesh. The local people named the image as Chaturbhuji Bhagavan and removed it from its original site to Burhikar and installed it under a huge banyan tree by the side of the ancient moat surrounding the fort of Malhar. A stone fragment which appears to be the lower part of the image lies even now at the original site of Potinar where were also picked up during my recent exploration, a number of pottery pieces of the black-and-red ware, a few of the grey ware and some polished red ware. There is no doubt, therefore, that the Potinar site is assignable to the early centuries before the Christian era. As for the date of the image of Chaturbhuji Bhagavan further discussion follows.

The image, bereft of the lower portion, stands four feet high and is cut in the round. It has four hands of which the front two are shown as clasped in *añjali*, while each of the two back hands holds a *chakra* and a *śaṅkha*. A *gadā* in the form of a long shaft or staff standing on the ground is held resting on the right front shoulder and held in position by the right arm. A sword pointed downwards hangs from the left hip and is evidently tied to a belt round the waist. The apparel below the waist is a mailed drapery of iron rings or plates (scale armour) usually worn by warriors. A cylindrical cap similar to the head-wear of Indra as figured in the Nāgārjunakoṇḍa sculptures as well as in some Gāndhāra sculptures adorns the deity. The scale armour represented in this sculpture appears to be of the style worn by Māra and his warrior attendants in the sculptures from Gāndhāra depicting Māra's attack on Buddha (see *Gandharan Art in Pakistan*,

Photographs 47 (warrior attendant), 63, 64 and 65; *The Way of the Buddha*, Bodhisattva's life, plate 72). On the *gadā* which is in the form of a shaft, is engraved a Prākrit inscription (Photograph III) in Brāhmi script of about the 2nd cent. B. C., recording the setting up of the image. It reads:

Palāva [*śi*] *dāna Bhāradāyiyā kārāpitā.*

(Gift of Palāva [śi]; caused to be made by Bhāradāyī).

In regard to the palaeography of the inscription attention is drawn particularly to the forms of *la, da, va, ya, bha, pa,* and *ta,* which very closely resemble the same ligatures occuring in the inscriptions on the Sanchi Stupa I Railing, Nos. 19, 20, 29, 55, 60, 74 and palaeographically placed by Dr. N. G. Majumdar in the group of inscriptions immediately following the Asokan[1] and datable to the 2nd cent. B. C. Dr. D. C. Sircar had opined that the form of *ra* in this inscription which being straight and not of the cork-screw type renders its dating in the first century B. C. as more appropriate.[2] But in regard to this aspect the remarks of N. G. Majumdar to the effect that as the spiral or cork-screw type of *r* occurs along with the straight *ra* in the same inscriptions, both Asokan and post-Asokan, and that the spiral *ra* occurs in later inscriptions too (see Chart plate CXLI)[3], it is not possible to rely exclusively on the test of the cork-screw form. In view of the general resemblence which the characters of our inscription bear to the inscriptions on the Sanchi Stupa I Railing, Nos. 19, 20, 29, 55, 60 and 74 as well as to the Ajanta painted and incised inscriptions in Cave No. 10 assignable to the 2nd cent. B.C.,

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1. A passing reference to the image was made by Sri V. V. Mirashi in *Ep. Ind.* Vol. XXIII, p. 114; the inscription on the same was published by Dr. D. C. Sircar in *Quarterly Journal of the Mythic Society*, Culture and Heritage Number (1956), pp. 221-ff.

Monuments of Sanchi by Marshall, Foucher and N. G. Majumdar, Vol. I, (text), pp. 264 ff; Vol. III, plates CXXVIII to CXXX.

2 Q.J.M.S. *Culture and Heritage Number* (1956), p. 223.

3. *Monuments of Sanchi* by Marshall, Foucher and Majumdar, Vol. III (plates)—Plates CXXX and Table Plate CXLI.

4. G. Yazdani and N. P. Chakravarti, *Ajanta* Part III, Appendix, p. 90-1, and Burgess: *A.S.W.I.* Memoir No. 10, Inscriptions from the Cave Temples of Western India, with descriptive notes, pp. 82-87 and plates.

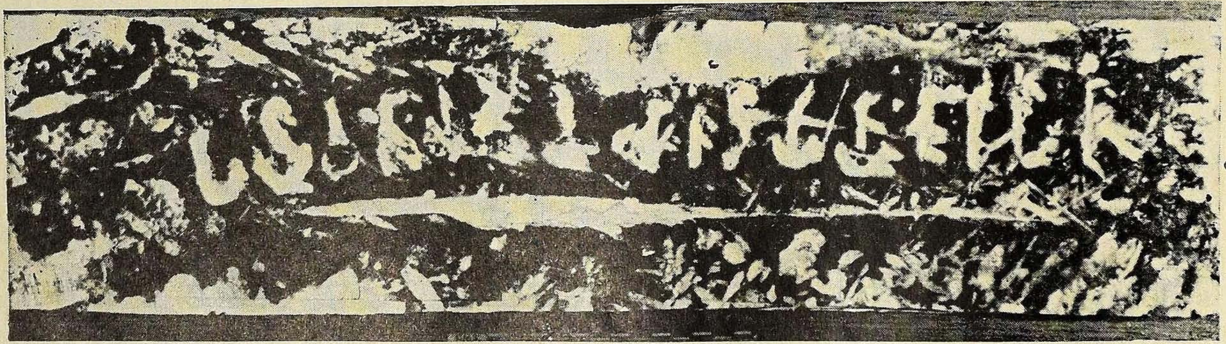

Photo III Malhar - inscribed Vaiṣṇava Image. Inscription on the *gadā*-shaft in the hand of the image.
Second cent. B. C.

and to the Nagarjuni Hill Cave inscription of Daśaratha[1], and finally the non-occurrence of the angular *va* would support an early date closer to the Śuṅga period rather than to the late 1st cent. B.C. It will also be seen that the Nanaghat Cave inscriptions of the Andhra Queen Naganika of c. 1st cent. B.C.[2] appears developed in comparison with our present inscription particularly in the forms of *pa*, *ta*, *bha*, and *ya* and hence the date of the present inscription may be placed rather within the 2nd cent. B.C.

As Dr. Sircar has already pointed out[3] this is one of the earliest Vaishṇava images found in India. He characterised it as that of an attendant evidently drawing his conclusion from the *añjali* pose of the image. Indeed it is this pose which renders the identification of the image rather difficult. While there is no doubt that it is a Vaishṇava image judging from the *kirīṭa-makuṭa* (conical cap) and the circular ear-ornaments (*kuṇḍalas*), the conch and discus, the *gadā* and the sword, its *añjali* pose on the front reduces its status to that of an attendant deity. The representation of attendant deities with four arms and with the emblems characteristic of the main deity is to be considered rather a rare phenomenon at so early a period when the archaeological evidence even as to the form and content of Vaishṇava worship, much less to its iconography, is very scanty. The image, on closer examination, reveals however clear tampering not only of its original facial features but also of the hands in the *añjali* pose. The crude marks of the chisel on the front hands and the shaping of the *añjali* pose, which is neither final nor in any artistic fashion, cast a doubt whether this pose which determines the entire character of the image was its original feature. Granting that the *añjali* pose is the original and genuine form of the image, the possibility of the image being that of Vishvaksēna, the door-keeper of Vishṇu arises. But as far as is known, the origin of the Vishvaksēna icon occurs in much later periods although he was one of the prominent Yādava contemporaries of Kṛishna-Vāsudēva and

1. M.A.S.I. No. 1, *Dates of the Votive Inscriptions on the Stupas at Sanchi*, plate I.

2. A.S.W.I., Vol. V, plate.

3. Q.J.M.S. *Culture and Heritage Number*, (1956), p. 222-3.

mentioned as such by Patañjali in his Bhāshya[1] and who was later worshipped as the door-keeper of Vishṇu.[2]

The following comments are offered on what appears to be the probable identification of the image. As stated above the image is attired in the trappings of a warrior and the Vaishnavite emblems, *viz.*, the conch and the discus as well as the staff which may stand for the *gadā*, would undoubtedly characterise the image as one of a *vīrapurusha* among the Vaishṇava pantheon. We know very well that in the early centuries before and after the Christian era the Vṛishṇi heroes, *viz.*, Saṅkarshaṇa, Vāsudēva, Pradyumna, Aniruddha and Sāmba, were worshipped as the five heroes (*pañchavīras*) prior to the apotheosis of the first two of them as God-heads in their own individual right, Saṅkarshaṇa as an *avatāra* of Vishṇu and Vāsudēva as Nārāyaṇa, Vishṇu himself. If the present image is to be understood as that of one of the five Vṛishṇi heroes, then whom does it represent? Obviously, in view of the *śaṅkha*, *chakra* and *gadā* it holds, there is no doubt that it represents Kṛishṇa-Vāsudēva.

In regard to the antiquity of the independent worship of Vāsudēva as a *vīra* prior to his apotheosis as Nārāyaṇa-Vishṇu, it has been well discussed and stated by several scholars that till the rise of the Pāñcharātra cult in its full-fledged form *i.e.*, sometime about the beginning of the Gupta period, the worship of the Vṛishṇi princes as heroes *par excellence* continued. A brief account of the position would suffice here.

The worship of Vāsudēva, evidently as a hero, is attested by the Besnagar Garuda pillar inscription.[3] The description therein of Vāsudēva as *dēvadēva* need not be construed that Vāsudēva had attained identity with the supreme Godhead Nārāyaṇa or Vishṇu. As Dr. Banerjee has explained, it was to Heliodorus, the Greek convert to Bhāgavataism, that Vāsudēvā was the God of Gods, his chosen one.[4] Or as stated by Ramprasad Chanda there might have existed "two different

1. *Comprehensive History of India*, Vol. II, p. 382.

2. In a Pallava inscription of about the 7th cent. A. D., a Pallava ruler Simhavarman is described as having been (born ?) in the Pallava family like Vishvaksēna among the Vṛishṇis : *Epigraphia Indica*, Vol. XXVII, p. 62.

3. D. C. Sircar, *Select Inscriptions*, Vol. I, p. 90 and Plate X.

4. *Development of Hindu Iconography*, 1956 ed. p. 92.

varieties of Vāsudevaism side by side, *viz.*, the worship of Vāsudēva as God of Gods and also as God second to Saṅkarshaṇa in the 2nd cent. B.C."[1] At the same place Besnagar were discovered remnants of the stone emblems of the palm tree and the *makara* which indicate that there might have been some establishment at the spot wherein Saṅkarshaṇa and Pradyumna, the other Vṛishṇi heroes, who had these emblems on their banners, must have been worshipped in their individual capacity. The Ghosundi (also Hātībāḍā)[2] inscriptions which mention Saṅkarshaṇa and Vāsudēva as being worshipped in a place called *Nārāyaṇavāṭa* adds further evidence to their worship as hero-gods (*bhagavadbhyām* saṅkarshaṇa-vāsudēvābhyām) in or about the same period to which our present inscribed image from Burhikar has been assigned. The Nanaghat inscription (c. 1st cent. B. C.) which invokes Saṅkarshaṇa and Vāsudēva among a number of deities, Indra, Varuṇa, etc., shows that precedence continued to be given to Saṅkarshaṇa in the 1st cent. B.C. under the Śātavāhanas thereby substantiating the position that Vāsudēva had not risen to the position of the Godhead Nārāyaṇa, which is the outstanding tenet of the later *Pāñcharātra* doctrines with all their ramifications proceeding from the concept of Vāsudēva as *para* or highest Godhead to his being conceived in the *vyūha, vibhava, antaryāmin* and *archā* aspects, developed in later times. The mention of the five Vṛishṇi heroes whose stone images were installed at Mathurā about the 1st cent. B.C.[3] would show that upto this period the five Vṛishṇi princes were adored and worshipped only as hero-gods (*bhagavatāṁ vṛishṇīnam pañchavīrāṇām pratimāḥ*) and the complete apotheosis of at least two of them, viz., Saṅkarshaṇa and Vāsudēva, as Godheads seems to have taken place much later.[4]

Barring the possibility[5] that there were actually stone images of Saṅkarshaṇa and Vāsudēva that were worshipped

1. *M.A.S.I. No. Archaeology and Vaishnava Tradition*, p. 165.
2. *Epigraphia Indica*, Vol. XXII, pp. 198 ff.
3. *Epigraphia Indica*, Vol. XXIV, pp. 194 ff.
4. On the Pañcavīras being considered '*manuṣya-prakṛti devas*', see Dr. V. Raghavan, 'Further Gleanings from Matsya Purāṇa' in *Purāṇa*, Banaras III-ii, p. 325.
5. Dr. J. N. Banerjea: *Development of Hindu Iconography* (1959), pp. 91-2.

in the *Nārāyaṇavāṭa,* now called *Hāthībāḍā* at Nagari, Udaipur, the present image at Burhikar of Kṛishṇa-Vāsudēva would be the earliest extant and the only sculptural representation, so far available, of Kṛishṇa-Vāsudēva as a hero. This identification rests on the supposition already made that the *añjali* pose was not the original feature of the statue.

The following bibliography may be consulted in this connection:

I. *Memoirs of Archaeological Survey of India*: 1, 3, 4 and 5.

II. *Epigraphia Indica,* Vol. XXII, pp. 198 ff.

III. *Development of Hindu Iconography,* 1956 ed.

IV. *Comprehensive History of India.* Vol. pp. 378, ff.

V. *Quarterly Journal of the Mythic Society, Culture and Heritage Number* (1956), pp. 221 ff.

VI. *Monuments of Sanchi* by Marshall, Foucher and N. G. Majumdar, Vols. I and III.

SELECT INSCRIPTIONS OF IKSHVĀKU RULERS OF NĀGARJUNAKOṆḌA

By

I. KARTHIKEYA SARMA

Nāgārjunakoṇḍa,[1] the renowned Buddhistic Site, is in Guntur district of Andhra Pradesh. It has been excavated in the past by two scholars[2] and their findings are outstanding. In recent years the proposal for the construction of a huge dam across the river Krishna was received as a severe blow by the lovers of our heritage which was however compensated by the extensive and intensive excavations and explorations with a view to safeguard the cultural wealth to posterity. The most significant and systematic work done during 1954-60[3] revealed many secular and ritualistic edifices, including the fortified city "Vijayapurī" on the eastern bank of the river Krishna.

The numerous inscribed records, sculptures, coins and other minor antiquities testify to the glories of the Ikshvāku dynasty which reigned in parts of Āndhrāpatha during the 3rd and 4th centuries A.D. The veritable passion for the popularisation of Buddhism (which spread widely in Andhra), left a rich harvest. A good number of epigraphs afforded interesting information hitherto unknown to the historians and had thrown light on the early chapters of Andhra history.

In the following pages an attempt is made to present a few inscriptions of the Ikshvāku Kings wherein the details are so

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1. Lat. 16° 30'N Long 79o 10'E. Survey Sheet 56 k/7.

2. A. H. Longhurst "The Buddhistic Antiquities of Nāgārjunakoṇḍa", Memoirs of the Archaeological Survey of India No. 54 (1938).
T. N. Ramchandran, Nāgārjunakoṇḍa, 1938 Mem. of Arch. Sur. of Ind. No. 71 (1952).

3. Indian Archaeology	1954-55	pp. 23, 28.	A review
,, ,,	1955-56	pp. 23, 26.	,,
,, ,,	1956-57	pp. 36, 38.	,,
,, ,,	1957-58	pp. 5, 8.	,,
,, ,,	1958-59	pp. 6, 8.	,,
,, ,,	1959-60	pp. 4, 7.	,,

meticulously furnished and which also withstood the ravages of time. Two of them have already been edited by Dr. Vogel[1] and the rest were reviewed in the yearly reports[2] of the Archaeological Survey of India.

All these inscribed records are in the Southern Brāhmī characters assignable to the 3rd and 4th centuries A.D., the language being Prākrit (with an exception of the records in the city area) related to Pāli. The local dialect in most of the inscriptions seems to be a semi-literary Prakrit used by people whose mother tongue was an admixure of early Telugu and Kanarese. It has been found after careful examination of the inscriptions recovered from the Vijayapurī area and its close vicinity that they were written in Sanskrit (unlike the other contemporary records) either rendered in prose or verse though the script is the same Brāhmī. With the exception of the above, the rest of the records outside the citadel area and in all the Budhistic establishments[3] are composed in normalized semi-literary Prākrit, thus suggesting a clear-cut distinction between the mass language and the language of the nobility. Even today we notice such gradation in classical and colloquial usage of the language though the script is one and the same.

1. *Dhvajastambha inscription.*[4]

At the south-western foot of the Nāgārjunakoṇḍa hill a 16-pillared Mandapa was unearthed which formed part of a bigger structure complex, viz., the Bathing ghat[5]. This hall which is square on plan consisted of a small apsidal temple at the centre facing towards the river Krishna. This apsidal temple is evidently the 'Garbhagriha' wherein the deity was kept. Directly facing the temple and within the same enclosure

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1. Epigraphia Indica, Vols. xx, pp. 1-30; xxi, pp. 61-71.

2. Indian Archaeology 1959-57 Pl. LVIII, p. 36. Also *Ibid.*, 1958-59, p. 58.

3. That the city area is itself isolated from the Buddhistic establishments is quite evident and also that the inscriptions, mostly on Āyaka pillars and sculptures, in the monastic units are intended for the general public and visitors from other places and hence written in their dialect as distinguished from that of the literati.

4. The text could not be completely given as it is still unpublished by the Archaeological department.

5. Indian Archaeology, 1955-56, PP-33-25 PL XXXVII.

a big square socket is exposed in which a huge pillar was made to stand erect. It had contained a chiselled rough top, obviously mounted by a capital. The inscription occupied the middle region of the pillar from left to right and covered the four faces of the octogonal pillar. The inscription[1] runs into 10 lines, the eleventh one being fragmentary not apparently of such importance but contained only two letters-'Dattaḥ', connected to the text. A few inches after, some twelve letters are scribed which seem to have no bearing on the main text and might be the name of the stone mason.

Unlike the other inscriptions found in the valley the language of the present record is pure Sanskrit and is carefully composed. Of special significance is its orthography which is considerably influenced by literary Sanskrit, reduplication of consonants[2] particularly,—

Rājñoḥ 'Śrēya' havala in LL, 2,6,7,8.

'Ikshvākūṇāṃ' in LL,-4,5.8,

'Naptṛyāḥ' in L,-6.

'Dauhitryāḥ' in L,-7.

'Kupañaśryāḥ' in L,-1——is unique.

Note also the compound consonants [3]particularly joined by letter 'R'————

Pushpabhadra Svāmī, in LL, 1, 10.

Svavīryyārjjitavijayakīrttēḥ, in L, 4.

Pu'ttra' in LL, 1,4,6. 8.

Suva'rṇṇaka' in L, 3.

Sa'ṛvva' in LL, 5. 6.

Gō'ttra' and Āyurvvarddhane in L,-9.—

Ḍha'rmma' in LL, 5, 10-a.

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1. Cf.—Indian Archeology, 1956-57. PL-LVIII.

The record is excellently well preserved and hence needs no reproduction.

2. They presented a considerable difficulty also to the reader to pronounce them at the first reading.

3. The recent records of the reign of Chāṇtamūla II are sufficient to prove that the compound consonants expressed by more than one letter are frequently met with in the Ikshvāku records.

It records the erection of a temple of Mahādeva called 'Pushpabhadrasvāmin' during the 16th regnal year of King Śrī Ehavala Chāṇtamūla of the Ikshvāku dynasty. The consecration of the pillar bearing this record as 'Ḍhvajastaṃbha'[1] in the temple and the endowment of a 'Grāma' by name 'Pradōkaṭaṃ' are worthv of note.

It presents the complete geneology of the Ikshvāku rulers in a clear manner besides glorifying the ancestors of the Ikshvāku Vaṃśa. Mahārāja Śrī Chāṇtamūla is eulogised with the usual epithets as in all the other records———Line 2:— .... Rāgñi-Vāsiṣṭhīputrasya-Agniṣṭhōma Line[3]:———Vājapēyāśvamēḍha - bahusuvarṇṇakayājinaḥ nēkahiraṃñya kōṭi-pradātūḥ Gōśatasahasra-halaśatasahasra Pradātuḥ

Line 4:—Svavīryyārjjita Vijaya Kīrthēḥ Ikshvākūṇām Śrī Chaṇtamūlasya.

Dr. Sircar's view suggesting that they were characteristic of the early Pallava grants and hence clearly point out some interval between the reign of Ikshvāku Kings and that of the early Pallava King Śivaskandavarman's rule, no more holds good. The duct of writing in these later grants is possibly, on the other hand, an imitation from the early Ikshvāku records. Another attempt of Dr. D. C. Sircar to show that there was an interval between the the reign of the Śivaskandavaraman and Ikshvāku kings " on the basis of linguistic differences" is outdated. He states that " the Ikshvāku records are in Prākrit where as Śivaskandavarman's Prākrit grants have seals written in Sanskrit". The recent inscriptions found in the city area are however written in elegant Sanskri- and in Kāvya style (cf:—Ep. Ind. XXXIII PP 147-148). So here the palaeographic and linguistic distinctions do not favour any difference of age. Dr. Sircar, " Successors of Śātavāhanas in lower Deccan" PP-9 & 166.

1. Line 10:———" Dhvajastaṃbhascha Pratisṭhāpitaḥ."

2. It seems to be a familiar custom in the 3rd and 4th centuries A. D. to glorify the erection of temples and other edifices by means of such classical compositions in the inscriptions which were in a "matter-of-fact" style. Though out of context I am desirous of pointing out that this type of elaborate addressing to the father or an elder member is until this day observed even while writing casual letters.

Translation

Śrī Chāṇtamūla of the house of Ikshvākus, the son of Rājñī Vāsiṣṭhī; performer of Agniṣṭoma, Vājapēya, Aśvamēdha and Bahu-Suvarṇṇaka sacrifices, the giver of many crores of gold, hundred thousands of kine, hundred thousands of ploughs (land); and who earned (the supreme) honour of being victorious by dint of his self strength[1].

With dignity and fervour the Mahārāja Śrī Ehavula Chāṇtamūla is stated here to have belonged to that illustrious line of 'Ikshvāku' of the solar dynasty of Ayōdhya[2]. Even the Buddha with apsidal temple inscription[3] is called a scion of the race of 'Ikhāku'-Skt. Ikshvāku.

The gist of the record is that Śrī Vīrapuruṣadatta, the great grandson (Prapautra) of Śrī Chāṇtamūla, grandson (pautra) of Śrī Vīrapuruṣadatta and son (pūtra) of Śrī Ehvala Chāṇtamūla through Mahiṣija Mahādēvi Kupañaśri; has caused the Dhvajasthambha (in colloboration with his mother) for the prolonged victory and longevity of the Mahārāja Ehavūla Chāṇtamūla and (to all belonging to) Mahādēvya gōtra.

This son of Ehavūla Chāṇtamūla as seen from his prefixes [line 8:—Mahārājakumārēna Mahāsēnāpatinā, Haratīputrēna Ikshvākūṇām (L 9)]. Śri Vīrapurūṣadattēna) appears to be a Mahāsēnāpati during the later years of his father Mahārāja Ehavūla Chāṇtamūla. Thus Vīrapuruṣadatta II is apparently a royal cousin of Śrī Rudrapurisadatta—the son of Ehavūla Chāṇtamūla through another queen by name Mahādēvi, Śrī Varmabhaṭa the daughter of a Mahākshatrapa. An inscription[4] from a circular chamber acquaints us with the

1, This epithet is enough to show that the first Ikshvāku king Chāṇtamūla himself won over the enemies and established his supremacy.

2. Indian Archaelogy 1956-57 PL-LVIII.

Line 5:——Mahārājasya Sagara-Dilīpāṃbarīṣa-Yudhiṣṭiratūlya Dharmma Vijayasya Rāmasyēva Sarvva Janābhirāmasya Ikshvākūṇāṃ.

3. Dr. Vogel. Epigraphia Indica, Vol. XX, Pp. 22-23 PLIV Inscription F Line 1.

4. Indian Archaeology 1955-56 Pp. 23-26 PL. XXXVI-A. also site XIII PL. XXXIV-B.

word "Chāyakhambha" memorial or recapitulative pillar which was raised for Svagata Śrī Varmabhaṭa of the Brihatpalāyana gotra during the 11th regnal year of Śrī Rudrapuruṣadatta. It also records the geneology of the Ikshvāku kings except Vīrapuruṣadatta II referred to in the former epigraph. This obviously leads to the conclusion that after Śrī Ehavūla Chāṇtamūla, Rudrapuruṣadatta succeeded to the throne of the Ikshvākus side-tracking Vīrapuruṣadatta II who is the rightful incumbent, *prima facie*, being the son of Ehavūla Chāṇtamūla through his chief queen Kupañaśrī.

It may be suggested that probably there arose a difficulty between the two Yuvarājas as to who should succeed the throne. But we note from the inscriptions[1] (outside the valley also) Rudrapuruṣadatta ruling the Ikshvāku dynasty and the latest known date of his regnal year from the above record is 11th.[2] It is also interesting to note that all the Ikshvāku kings in this record bear the Kshatrapa adjunct 'Svami' before their names.

Here a few more points may be noted. For the first time Ehavūla Chāṇtamūla is described as 'Mahātalavara bhāgiṇēya' and his relationship with different members of his maternal family is also shown.

Line 6:——— "Puṣyakaṇdiyānaṃ Mahātalavarasya Skaṇdagōpasya naptryāḥ Mahātalavarsya

Line 7:—Chaṇdahālasya duhituḥ Sēsēbamāguraka dauhitryāḥ Utara-Mahātalavara-bhāginēyyāḥ Rajñaḥ Śryēhavala Chaṇtamūlasya[3]" (I. A. 1956-57, PL LVIII).

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1. Epigraphia Indica, Vol. XXVI, Pp. 123-125. "Gurzala Brāhmī Inscription No. 13". The king's name has been wrongly read as Ruḷupūruṣadatta. It is dated in the monarch's 4th regnal year.

2. Epigraphia Indica, Vol. XXXVI, p. 20.

3. I am tempted here to recall a similar instance in the famous Allahabad Praśaśti which describes Samudragupta's maternal relations with Licchavis. It may be quite possible that the composer of the Allahabad Praśaśti might have come across such a practice of referring to kings by their maternal family in epigraphs of South India during Samudragupta's southern campaign. According to Kaliyugarāja Vrittānta the Guptas who were originally Āndhrabhṛityas were governors ruling over Śrīparvata area under the suzerainty of the Āndhras. Srīgupta was the first to behave as an independent

Translation

King Ehavūla Chāṇtamūla was the son of—(name not given but undoubtedly Bhatidēvī[1]), who was the sister of one Utara Mahātalavara(?) grand-daughter (daughter's daughter)[2] of Sēsēbamāguraka, daughter of Mahātalavara Cheṁdahāla, grand daughter (son's daughter) of Mahātalavara Skandagōpa belonging to ***Puṣyakandiyā family***. It is clear that Mahātalavara Chandahāla was married to Sēsēbamāguraka's daughter (?).

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king. His son was Ghatotkaca whose son was Chandragupta. He married the sister of the wife of Chaṇdraśri-the father of Pulōmāvi the last Sātavāhana king. Thus it reads—

1. Tēṣām tu Samsthitē rājyē bhūmir Guptaṃ gamiṣyati.
2. Śrīparvatīyāndhrabhṛitya Ityākhyāṃ yānti yē nṛpāḥ.
3. Atha Śrī Chaṇdraguptākhyaḥ Pārvatīyakulōdbhavaḥ.
4. Śrīparvatēndrādhipatēḥ pautraḥ Śrīguptabhūpatēḥ.
5. Śrī Ghatōtkacaguptasya tanayō'mitavikramaḥ.

Further in the same verse—

1. Pulōmavi tathā chāṇyaḥ Samāḥ Sapta bhaviṣyati.
2. Ghatōtkacasya putrēṇa Chandraguptēna pālitā.

Thus Chandragupta ruled on behalf of young Pulōmavi. It is also stated that a Licchavi Princess was married to this last Śātavāhana. With these traditional accounts, we may presume that the Imperial Guptas had close connection with the Ikshvākus too who were Śrīparvatīyas. Further in this inscription the superior and elaborate composition, its mode of glorification with a large number of epithets before Ikshvāku kings (Chāṇtamūla, Vīrapuruṣadatta and Ehavūla Chāṇtamūla) exhibits figures of speech characteristic of the Kāvya style resembling that of a Gadyakāvya. It may be recalled here the recent inscriptions from the Sarvadeva temple edited by Dr. Chhabra (E. I. XXXIII, Pp. 147-49) in verse in the Anuṣṭubh and Sragadhara metres testified to the accomplished artistry of the Ikshvāku court-poets'.

1. Dr. Vogel, Ep. Ind. Vol XX G-Line 7.
2. „ „ *op. cit.* Vol. XXI-G 2, G 3.

That Bhatidēvī was the mother of Ehavūla needs no further proof. Hence it may be fairly stated that she belonged to this Pushyakaṇḍiyā family.

The names of the kings suggest the prevalence of the custom of naming the child after the grandfather as can be seen from the above record.

	I
CHĀṆTAMŪLA	*EHAVŪLA CHĀṆTAMŪLA*
I	I
VĪRAPURUṢADATTA	*VĪRAPURUṢADATTA*

This was the custom of several ancient ruling families[1] and is preserved to this day. It had sastraic[2] sanction behind it.

This temple facing the river Krishnavēṇi with lofty hills on either side and the splendid bathing ghat beautified by the balustrated steps, fully covered by marble-like polished slabs reveals the splendour of the royalty and their reverence to religion. This spot indeed is a feast to the eye.

The remaining three Pillar inscriptions are taken together as they presented very significant data though the purposes and places of installation differed very much.

II. The first one edited by Dr. Vogel[3] has many errors, apparently due to the bad estampage of the already weathered pillar face. It is not necessary to reproduce the entire text and wherever the correctins are made, the relevant portions discussed here are given.

This lengthy pillar of roughly 14 ft. height was found by Longhurst[4] near the Stupa No. 9 site. It was not found in situ by the above excavator but subsequent excavations gave out the possibility of its installation within the enclosure of this huge monastic establishment. A brick-built square socket-base measuring 10' x 10' has been found facing the western side Āyaka Platform of the main Stupa[5] and contained insi le a pit cut into the natural soil, obviously intended for placing a pillar.

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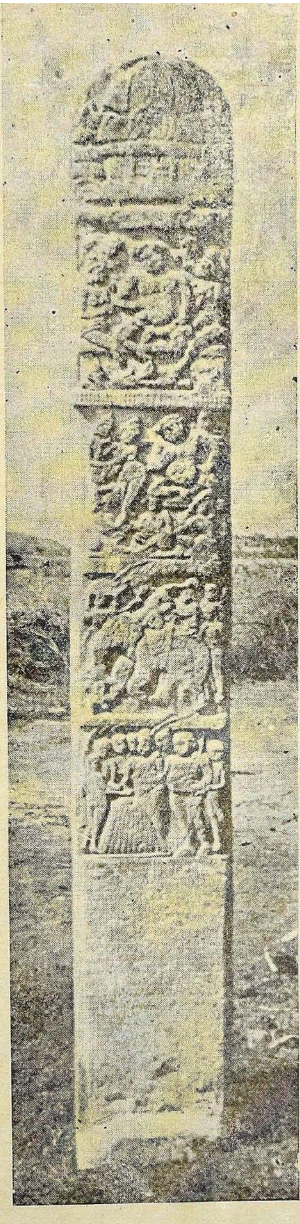
1. V. Smith "Indian Antiquary. Vol. XXXV (1906), pp. 125 and 291 cf. :—Dr. Hoernle's " Synchronistic tables. " J.A.S.B. Vol. LVIII, part I (1889).

2. Patanajali's " Mahābhaṣya " I, p. 4.

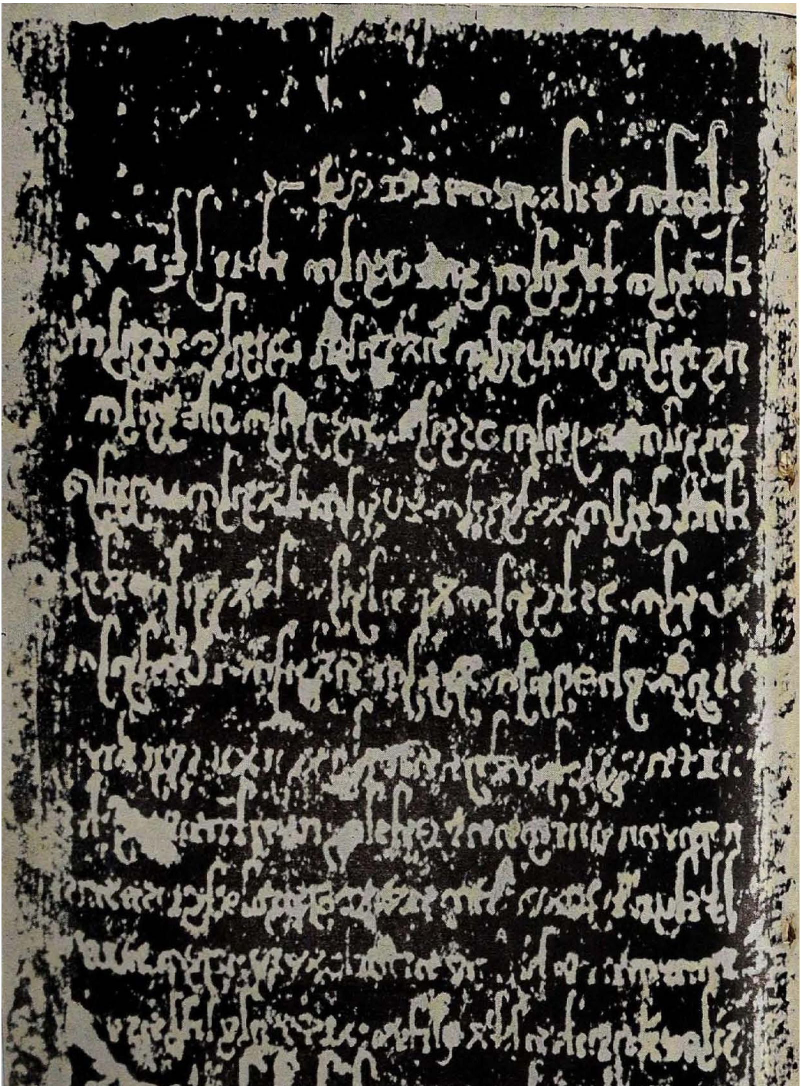
3. Dr. Vogel, "Epigraphia India", Vol. XXI, Inscription L.

4. A. H. Longhurst, " Buddhistic Antiquities of Nāgārjuna-koṇḍa", p. 24.

5. Indian Archaeology-1958-59, Pl. IV-A.



Pl. I, Chāyākhamba with sculptures and inscription below, stupa 9, Nāgārjunakoṇḍa. (courtesy: Arch. Sur. India).



Pl. II, the Chāyākhambha Inscription, stupa 9, Nagarjunakoṇḍa (courtesy) : Ach. Sur. India).

This pillar had the characteristic conical top invariably found on all the Chhayakhaṃbas[1] at Nāgārjunakoṇḍa.

It had five sculptural scenes in rectangular panels carved in a descending order from top with an inscription in Brāhmī characters engraved on the last panel.

The subject of the reliefs does not seem to be related to any Buddha legend or Jātakas as usual. The principal figures represented are some royal personages. They are:—

1. In the uppermost panel, a domed building and a Chaitya, possibly the scene of heaven.

2. A King[2] seated on a throne flanked by his two consorts. Two ladies are shown on the back. The right side lady seems to hold a Chāmara.

3. A corpulent male person on the couch (apparently the same royal personage thinking of the benefaction in his personal chamber) attended by five females of whom three are seated on the floor, playing on musical instruments. The two ladies on the right seem to be dancing. In addition, the face of the Chāmara-bearer is seen on the back left side.

4. This panel represents the royal party coming to the spot (where the stele was to be set up), on the state elephant. The person seated at the neck of the elephant is the Rājā as is evident from the parasol over his head which is held by the attendent seated behind him. Four persons are marching along with the elephant.

5. This penultimate scene is very curious and shows a group of eight men. Prominent among them is a stout figure wearing sandals and holding a staff in his left hand. The

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1. More than a score pillars have been found with inscriptions and the majority of them belonged to these surroundings. The inscriptions refer to Mahāsēnāpatis and Mahātalavaras, queens and other members of the royal family in whose memory they were installed. Their sporadic distribution confronting this particular area which is very near to the fortification and Megalithic burials, seems to suggest the existence of a "Memorial Cross" enroute to the city proper. They deserve the keen attention of the scholars.

2. Dr. Hirananda Sastry surmises that the King is Vīrapuruṣadatta himself, in different aspects of the ceremony. *Op. cit.* A.S.I.R. 1929-30. pp. 165-166.

attire of the person is plain but he is nevertheless a king as we notice the preson behind him holding the parasol, the emblem of royalty over his head. Behind, on the right (under the Chhatra) is an attendent holding Kamaṇḍalu meant for pouring the libation. Next is a brahmin accepting the donation. The heap in front possibly represents the gift money (or gold dinaras)[1]. The hands of the other remaining four persons[2], seemingly females and possibly the queens of Vīrapuruṣadatta[3], are in the act of touching the money at the time of making the gift.

Here onwards the inscription starts and consits of thirteen lines of close writing. The letters are stumpy and have suffered considerably by exposure as are the carvings above. The main purport is however perfectly clear. The inscription records that the pillar was set up by the sisters, mothers and consorts of King Vasiṣṭhīputtra Srī Cāntamula. The names of these ladies, thirty in number, occupy lines 7-13 of the inscription.[4]

We cannot agree with the reading of Dr. Vogel regarding the date portion in this record.

His Transcript is:—

Line 2:—Sri Chaṅṭamūlasa putasa raño Mā(dḥa)riputasa (Ikhākunaṁ) Siri Sri Virapurisadatasa

Line 3:—Vasasanaya Saṁvachhara Vimsaya (ṁ) Vāsa pakhaṁ prathama (ṁ) divasa (ṁ) bitīya (ṁ) Saga Gatasa[5].

But it has to be read as:—

Line 2:—Siri Chāṁtamūlasa Putasa raño Maṭhariputasa (Ikhākuṇam) Sri Virapuriṣadatasa.

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1. We often meet with in the Ikshvāku records, the epithet "Anēka-hiranyakōṭi-pradātuḥ".

Cf. Dr. Vogel. *Op. cit.* Vol. XX, p. 19. Ayaka pillar inscription B, 5 L. 6.

2. However Dr. Vogel says that they have the appearence of the monks. *Op. cit.* P. 63.

3. In that case the fifth queen is missing but may be the lady holding Kamaṇḍalu. It is also to be noted that the carvings are conjested due to the limited space.

4. Dr. Vogel Ep. Ind. Vol. XXI, p. 63.

5. Dr. Vogel *Op. cit.* pp. 63-64.

Line 3 :—Vasasatāya[1]—Saṁvachcharavijayaṁ[2] vasapakhaṁ prathamaṁ-divasaṁ bitīyaṁ-saga-gatasa.

When Sanskritized:—'Śrī Chāmtamulasya Putraḥ Rājñaḥ Māṭṭariputrasya Ikshvākūnaṁ Śrī Vīrapurushadattasya Varshē saptē[3] Samvatsarē Vijayē Varshe pakshē Prathamē divasē dvitīyē.'

Translation:—During the seventh year of the reign of Rāja Māṭharīputra Śrī Vīrapurushadatta of the house of Ikshvākus, in the year Vijaya, the first fortnight, second day.

Thus for the first time we come across, the particular mention of the year 'Vijaya' alone among the cyclic years in the Ikshvāku records. It is well known that 'Vijaya' was counted as the first year of the Kaliyuga according to Varāhamihira[4] (505-587 A. D.). Of more significance is that this cyclic year Vijaya has come in the seventh regnal year of Śrīvīrapurushadatta.

Regarding the purport of the present Chāyakhaṁba[5] a few points may be noted. The personal names given in the

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1. Sata i.e., Satta, Skt. Sapta, 'seven'. Rhys Davids "Pali-Sanskrit Dictionery" pp. 63 & 132.

2. 'Sata' with a numeral seven also occurs in several inscriptions at Nāgārjunakoṇḍa.

(a) Apsidal temple inscription F. Line 3 Pl. IV Sec. 3 pp. 22-23.

(b) Inscription-B 5, Line 6, p. 19.

(c) Inscription-H Line 4, p. 24.

But a different reading has been suggested at this portion which is to some extant presentable. Siri Vīrapurishadattasya Cha Sasanāya (Rhys Davids p. 166).

Skt. "Śrī Vīrapurushadattasya Cha Śāsanāya" meaning the edict of Śrī Vīrapurishadatta.

3. Dr. Sircar takes it as in case meaning 'hundredeth year' which is not at all feasible here.

cf. :—" New light on the chronology of the Ikshvākus and Pallavas". I. H. Q. Vol XXXVI p. 26 (1960)

4. Ojha "Bhāratīya Prācīnalipimālā" p. 188. Also see Vincent Smith " Oxford History of India, " (1958) p. 174.

5. Dr. Vogel has wrongly read here '(i) ya (m) tha (m) bho.' It is quite clearly 'Chāyā thambhō' *op. cit.* p. 64, L., line 13.

lines 7 to 13 do not correspond to the order of relationship to King Chāṇṭamūla as referred in the sixth line. It is also difficult to identify all these persons unless a thorough study of all the inscribed records is made and several are still unpublished.

Dr. Vogel[1] states that the set up of the pillar was perhaps on the spot of his cremation and the King who occupies a prominent place in the four panels above was none other than King Śrī Chāṇṭamūla.

From the above observations it is crystal clear that the instalation would have taken place, with every likelihood sometime after the death of the monarch, and in sacred memory of the 'Svargagata' king, his kith and kin (all females) raised this recapitulative pillar. The ceremony seems to have been elaborately observed by the then ruling king Vīrapurushadatta, who is a worthy son of a worthy father and who occupied a prominent place in all the panels. His queens also took active part and as they were depicted in the carvings their names have not been possibly included in the text.

III. The second pillar inscription under review was also reported by Dr. Vogel[2] along with the 18 other fragmentary pillar inscriptions which were said to be found by Longhurst in the monastic hall of Chāntisiri just a few yards east of Mahāchētiya. Longhurst has never mentioned in his memoirs regarding their exact location and there is every doubt whether all of them were found in the same monastic hall or from other nearly structures. Their fragmentary state is deplorable and quite reasonably a few of them might belong to the Mahāchaitya also[3]. We can understand from Longhurst's

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1. Dr. Vogel *op. cit.* Vol. XXI. p. 63.

2. Dr. Vogel, EP. Ind. Vol. XXI, pillar inscription, M 3, PL 2, pp. 64-66.

3. Dr. Vogel himself states that "the preserved portions (of some fragments) also show recurring passages which are also found in the Ayaka pillar inscriptions belonging to Mahāchetiya" *op. cit.* Pp. 64-65.

report that these were found in and around the spot of the Maṇdapa and not from the excavations and hence all of them cannot be accurately attributed to the stone Maṇdapa itself.

Only seven lines are preserved in this record under study and amoṅg them, the first and seventh ones are survived only by a few letters at the ends and beginings of the remaining lines are mostly uncertain.[1] The date portion is, curiously enough, analogous to the stupa 9-Chāyakhaṁbha inscription.

It reads as:—

Line 5:—Siri Virapurisadatasa Vasa-Satāya[2] Saṁvachchara[3] (Vijayaṁ)[4] Vasa

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1. In addition there seems to be two letters doubtfully Vasa, concerning the date portion in between the lines 4 and at the right side end.

2. Skt., 'Saptāya' as in the inscription L of Stupa 9. Dr. Bulher reads it as 'Viśvasattāya; skt. Viśvasattayaḥ taking the first letter 'Va' in Vasa to be 'Vi' in the Banavāsi inscription of Hārītiputra Śātakarṇi. He means it as 'of the rule over the universe'. But this type of phrasing does not usually occur in the date portion and in particular, local kings having such a huge claim seems to be improbable.

Cf. Indian Antiquary, Vol. XIV 1885, pp. 331-335. Dr. Bhagwanlal Indraji reads it as 'Vasasati', skt. Varshaśata meaning 'in the century' and is on the same grounds as that of Dr. Sircar which as stated earlier is not suitable here.

3. These two letters were taken as numerals 10 and 5 by Dr. Vogel. The first of them 'Chha' resembled number 10 as anybody at the first site will take it. This misconception arose because of the scribes' error who omitted the side stroke at the vertical edge of the letter. Similar instances are frequently met with. The next numeral identified as '5' is not five as the stroke on its left side must be tending downwards in case of number 5. The confusion arose due to the joining of 'Va' (which is itself incomplete) partly to 'Ra'. If we see the date portion of inscription L (line 3) "Va" is joined to the letter 'Ra' almost making it a single letter. This type of superimposed letters is often met with in the epigraphs. This factor is due to the close writing which got subsequently rubbed off in course of time.

4. The end of this line is most uncertain but there cannot be more than five letters as the width of the pillar face permits. The date portion in any case cannot go into subsequent line 6, and hence it can be taken for granted that the Paksha and Divasa were omitted in the very text itself. This omission is justified also, in a way, as the cyclic year 'Vijayam' is mentioned. If 'Vijayam' is not there the terms 'Vasa-sataya' have no place at all.

Line 6:—(Aparaṁ) hā vinaseliyanaṁ Parigahē sa chatu (sa) la

Line 7:—(Śelamaṁtava)[1] Paṭithapitaṁti.

Thus this inscription records the construction of a Chatusśāla and a Śailamaṇdapa at the foot of Mahāchaitya of this great vihāra (by some one who is not known) in the 7th regnal year (Saṁvatsara), Vijaya varsha of king Vīrapuriṣadatta.

It may be recalled here that all the Āyka pillar inscriptions of Mahāchētiya[2] fell in the sixth regnal year of the king Vīrapuriṣadatta. The elaboration and beautification of the Mahāchaitya was done in this year. Āyaka pillar inscription B5 stating the donation of Rudradharabhattārikā hints at the raising of Mahachaitya of the great Vihāra. She donated 170 dīnārimāsakas and this evidently proves that a large scale extension of Mahāchaitya and Māhāvihāra establishment was already in progress, and at this stage it is quite appropriate that a Chatusśāla with Śailamaṇdapa was also raised in the subsequent[3] year. The Chaityagriha of course was constructed quite later, so to say, eleven years[4] after the stone hall and Chatuśāla. The inscription E[5] which is carved on the floor of this temple aptly refers to the above stone hall surrounded by a cloister and provided with everything at the foot of the Mahāchaitya. Thus both these structures were constructed by Chāṁtisiri, the sister of Mahārāja Śrī Chāṁtamūla.

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1. Skt. Śaila-Maṇdapa 'a stone-shrine' here generally designated for pillared Mantapas. This can be read also as 'Śēlamaṃdeva' as in the apsidal temple inscription F line 3. Also see Vol. XXI. Inscription-M-11, line-6.

2. Dr. Vogel Ep. Ind. Vol. XX, pp. 13-14. Ayaka pillar, inscriptions—A 2, A 3, A 4; B 1, B 2, B 3, B 4, B 5; C 1, C 2, C 3, C 4, C 5; D 2, D 3, D 4 and X.

3. Probably the construction of these structures was in progress side by side in the same year but completed in the next year *i.e.*, seventh year of king Vīrapurishadatta's riegn.

4. Recent excavations also prove that stratigraphically and structurally the Chaityagriha was later, *i.e.*, constructed in the 18th regnal year of the king. *Op. cit.* XX, p. 22.

5. Dr. Vogel Ep. Ind. Vol. XX, pp. 21-22. Inscription E, PL III, Line 2, section 3.

IV. An interesting discovery was made recently at the northern slopes of the Nāgājuna hill where the river takes an eastward turn. Remains of a royal cremation ground[1] in three units were found. The first unit consisted of huge pillared halls with seating arrangemets and fixed bāṇa lingas at the corners. Slightly west and at a higher level another pillared hall was found with huge pots used in funeral functions.

The third one is a ruined shrine of Śiva fronted by a big lime-stone Dhvajastambha, which contained an inscription of the riegn of Ehavūla Chāṇtamūla. Unfortunately the lines were very badly preserved over this soft, powdery stone. But the date portion of the record is absolutely clear and is dated in the cyclic year Vijaya falling in the 13th regnal year of the third Ikshvāku king Ehavūla Chāṇtamūla, the son and successor of Sirivīrapurushadatta.

Thus this is the third inscribed record significantly dated in the cyclic year Vijaya occuring in the 13th regnal year of Ehavūla Chāṇtamūla. The other two being in the seventh year of his father-Vīrapūruṣadatta's riegn. Unlike all the other contemporary Ikshvāku inscriptions the above three records bear the name of the year "Vijaya" of sixty year cycle as counted in South India even now.

Chronology

Summing up the date we come in contact with five Ikshvāku kings at Nāgārjunakoṇḍa who claimed descent from the solar dynasty of Ayōdhya. The latest known regnal years of these rulers are—

1. Vāsiṣthiputra Śrī Chāṇtamūla. (None of his records are available but in the epigraphs his achievements were practically overdrawn. That shows the monarch who is the founder of this Southern Ikshvāku dynasty ruled for a considerable period).

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1. Indian Archaeology, 1958-59. P. 8, PL. VI-A. It is named as burning ghat by the excavators.

2. His son Māṭariputra Śrī Vīrapuruṣadatta, whose latest known date is 20th[1] regnal year.

3. His son Vāsiṣṭiputra Śrī Ehavūla Chāṇtamūla whose latest known date is 24th[2] regnal year.

4. Svāmi Śrī Rudrapuruṣadatta the son of Śrī Ehvūla Chāṇtamūla through his queen Mahādevī (A Mahākshātrapa's daughter).[3] Latest known date is 11th rggnal year.

5. Hāratīputra Śrī Vīrapuruṣadatta the son of Ehavūla Chāṇtamūla through his Chief queen Kupañaśrī. There is no record of his being a ruler and hence no regnal year is known.

The chronology of the Ikshvākus can be fairly determined with reference to the cyclic year 'vijaya' of the sixty year cycle along with the regnal years of Śrī Vīrapuruṣadatta and Ehvūla Chāṇtamūla in the above records. Incidentally they stand as the earliest epigraphical recods so far known dated in the cyclic years. Previously the Mahākūṭaka pillar inscription of the Chālukya King Maṅgalēśa[4] of Bādāmi dated in the 5th glorious year of the reign, in current Siddhārtha Saṁvatsara stood as the only evidence.

According to the Hindu calender[5] the year Vijaya in 3rd and 4th centuries A. D. fell as below :

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1. Epigraphia Indica, Vol. X, pp. 139-140. Nos. 1202-1204. The five Āyaka pillars erected near the eastern gate of the Mahāchaitya in the village Velagiri (now Jaggayyapeta) by an artisan " Siddhatta ".

Cf. Dr. Burgess "The Buddhist Stupas of Amrāvati and Jaggayyapēṭa" (London) 1887, p. 110, F. 110 PL LXIII. Also Indian Antiquary XI, pp. 257, et. seq.

2. Indian Archaeology, 1956-57 Pl. LVII-A. Kumāranandi inscription on a sculptured frieze in a Buddha Chaitya.

3. Epigraphia Indica Vol. XXXIV, p. 20.

Ibid. XXVI, p. 125.

4. Bombay Gazetter Vol. I, p. ii, pp. 348-349. Dr. Fleet Indian Antiquary, Vol. XIX, pp. 7-10 et., seq. " Considering the period and locality of the Mahākuṭaka pillar inscription " Dr. Fleet dated the year Siddhartha mentioned in the epigraph " by mean sign system according to which the Saṃvatsara lasted from the 25th October, A.D. 601 to 21st October, A.D. 602."

5. I am indebted to Dr. P. S. Sastry of Nagpur University for the above calculations of the date and for kindly going through this article. He made many suggestions for improvement of the present paper.

Vijaya	219—220	A. D.
"	279—280	A. D.
"	339—340	A. D.
"	399—400	A. D.

On paleographical, stratigraphical, numismatical and other stylistical grounds the provisional dates[1] of the Ikshvāku Kings are:—

1.	Śrī Chāṇtamūla	...	225—240	A. D.
2.	Vīrapurushadatta	...	240—265	A. D.
3.	Ehavūla Chāṇtamūla	...	265—289	A. D.
4.	Rudrapurushadatta	...	289—300	A. D.

The mention of the year Vijaya which falls in the 7th and 13th regnal years of Vīrapuruṣadatta and Ehavūla Chāṇtamūla respectively, corresponded according to the "Arya Siddhantha"[2] to A. D. 279—80 and A. D. 339—40 current.

On this basis the revised dates of the Ikshvāku monarchs are given below but it is not possible to fix exactly the day and month of the years and neither thithi nor nakshatra was given in any of the Ikshvāku records. It was not the practice also. Hence the following dates are provisional and subject to slight changes.

1. Mahārāja Chāṇtamūla ... 225—272 A. D.
2. " Vīrapūruṣadatta ... 272—294 A. D.

Interregnum of 32 years

3. " Ehavūla Chāṇtamūla... 326—350 A. D.
4. " Rudrapurushadatta ... 350—361 A. D.

Thus the rule of the Ikshvāku Kings over parts of Āndhrapatha remained for a period of more than a century and a quarter. Dr. Sircar rightly pointed out that "the Pallava conquest of the area could not have occurred very much earlier than the middle of the fourth century A. D. This necessitates a modification of our previous views on the Pallava conquest of the area and accordingly the dates of the early Pallava Kings Siṃhavarman and Śivaskandavarman.[3]

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1. The Age of Imperial Unity p. 225.

2. Indian Ephemeres, pp. 51-56.

3. Dr. Sircar "The Chronology of the Ikshvākus and the Pallavas". I.H.Q. Vol. XXXVI-No. 1 pp. 27-28.

Two interregnums can be clearly envisaged a—major one falling between Vīrapurișadatta's reign and Ehavūla Chāṇtamūla's Vijaya year, *i.e.*, during the latter's 13th regnal year, and the other possibly at the time of the succes sion of Rudrapuruṣadatta to the throne of Ikshvāku dynasty.

We have clear cut data of Vīrapurushadatta's reign upto 294 A. D. (regnal year 20) but what had happened after this date and upto the date of accession of Ehavūla Chāntamūla *i.e.*, 326 A. D. is not known. It is quite possible that there might have been some external attacks set at rest by the time of Ehavūla's accession.[1]

There seems to be also some internal disturbances when the question of succession to the throne after Ehavūla arose and quite likely there was a rivalry between the two brothers, Vīrapurișadatta II and Rudrapuruṣadatta. It may be suggested here that Rudrapuruṣadatta with the help (from his mother's side) of some Mahākshatrapa King[2] establised his suzerainty.

Finally it may be said that the cyclic year Vijaya mentioned in the above records of Vīrapuruṣadatta (falling in his 7th regnal year) deserves special mention. It may be by that time Vīrapuruṣadatta thoroughly established the independent dynasty of Ikshvākus at Nāgārjunakoṇḍa

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1. The term " Ehavūla " is a corrupt Prakrit form. *Ehi* means (here, come) used as in Ehi passika, Ehi bhadantika. Rhys David, p. 162, p. II.

Vula or *Vūḷha* or *Būḷha*, Skt. Vyūḍha for Vyūha. *Op. cit*. Pp. 112 (P. VI) and 104 (P. VIII). Thus Ehi-vūḷha or Ehi-Būḷha meaning ' Inviting (enemies for) Vyūha '. This probably served in two ways : as a title for his valour and victory against the enemies, and also to distinguish his from his grandfather's name. It may be quite reasonable that before Ehavūla's accession he had to face some external enemies whom he could crush with his arm's might and justified with this epithet Ehivūḷha or Eha-vula before his name which indicates his " Bāhubala ".

2. Probably the Śaka Rudradāman of Avanti, mentioned in the inscription of the 30th regnal year of Ābhira King Vasuṣēna, which has clearly indicated neighbourly powers claiming suzerainty over the Ikshvāku rulers.

Cf. Indian Archaeology 1958-59, Pl. V-A.

founded by his father Chāṇtamūla[1] and during that year the Mahārāja as a happy co-incidence named the city also as "Vijayapurī" after the name of the year and that year was also observed as an important one even by his son King Ehavūla Chāṇtamūla. On this ocasion it is in the fitness of all things that Vīrapuruṣadatta and his family members paid their respects to the grand monarch, Chāṇtamūla who was a 'Svargagata' by that time. It is also equally gratifying that the uterine sister of his i.e. Chāmtisirī built a chatusśāla and Śaila-maṇṭapa also in the same year.*

1. It may be suggested here that the first Ikshvāku King Chāntamūla possibly had his capital elsewhere (at Dhānyakaṭaka) soon after defeating the last Śātavāhana Pulumōvi IV. Inscriptions about his reign are pertinently absent at Vijayapurī, which evidently points out that this new city (though important as a Buddhistic Centre) had not gained prominence as a capital during his rule but did so in his son's reign. It may not be wrong if we conjecture that the transfer of capital was effected subsequently.

* For my initiation into epigraphy I am grateful to Dr. R. Subrahmanyam, M.A., PH. D., Superintendant of Nāgārjuna-koṇḍa excavations.

CHARACTERISTICS OF JAPANESE BUDDHISM*

By

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It is a great honour to me to have been given a chance to talk to you on some aspects of Japanese Buddhism which has pervaded among hundred percent of Japanese people, since the time Buddhism was introduced to Japan in the 6th century.

I am by no means a scholar; therefore, what I am going to talk here, is just my non-academic views on the several characteristics of Japanese Buddhism.

One of the characteristics of Japanese (popular) Buddhism is simplification of Buddhist doctrines in some way or other. Before its introduction into Japan, Buddhism had experienced complication of doctrines. The division of the original Buddhist order into two groups: the Theravadas and the Mahasanghikas, started a long history of distintegration. Mahayana Buddhism, which undoubtedly orginated from the school of the Mahasanghikas, developed into many schools of thought. Furthermore, great Buddhist Philosophers, such as Nāgārjuna and Vasubandhu, systematised the doctrines of Buddhism by resorting to psycho-ethical analyses. These philosophies conduced to establish the infallible truth of Buddhism, but at the same time multiplied the complexity of the religion.

These various schools of thought and terminologies poured into China, where many Buddhist sects came into existence. Their Kaleidoscopic splendour produced cultural development in that land, but in a few occasions led people to confusion, especially when Buddhism was mixed up with some elements of indigenous trends.

When Buddhism was introduced into Japan in 552, by the mission of Korean King, the Japanese attitude to accept Buddhism was characterised by simplification. Easy as it seems, simplification involves in itself a danger of one-sidedness and omission of important things. Buddhist doctrines introduced at the outset were not arranged in good order;

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* Speech at a reception given to the author at the K. S. R. Institute.

some of these were those of the earliest stage of Buddhism, while others scholarly-processed ideologies. The Japanese people must have been quite at sea at the introduction of these incongruous elements, but the genius of the nation treated them properly. Their treatment on this occasion was characterized by simplification.

The first great name in Japanese Buddhism is that of Prince Regent Shotoku. Born as a son of Emperor Yomei in 574, Shotoku was a man of great sagacity. He had a great personality and a sound view of his own as Prince Regent to Empress Shuiko. Though he did not join the priesthood, he had learned the Buddhist sūtras in the original from two Buddhist Korean monks. Shotoku gave lectures to Empress Shuiko and her officials at court on the Srimāla Devi Simhanāda Sūtra, the Saddharmapuṇḍarīka Sūtra, and the Vimalakīrtinirdesa Sūtra, and wrote commentary books on them in Chinese characters. Shotoku was, in a word, the founder of Japanese Buddhism. Also he established the first constitution of Japan. In the first articles of the constitution he expressed his ardent support of peace by saying that invaluable is peace in society which will be attained by the freedom of speech, and every one must co-operate by all means (above all) to avoid factional strife. His second article was to the effect that we must entertain a profound respect for Buddhism, Buddha, Dharma, Sangha, that is "Triratna" (three treasures). He declared in it that Buddhism had a highly commendable teaching applicable to the whole human race in any place, in any age, and any people should be led by it to the right path. These articles were the very heart of his constitution. You can perceive that many complicated doctrines of Mahayana Buddhism from the Chinese continent were compressed and simplified into a principle of peace by him on their arrival to Japan. Thus Buddhism in Japan lies at the very base of our national life. Shotoku Taishi was indeed the King Asoka of Japan. By the way, modern Japan has enacted her new constitution in hurry-scurry after her defeat in the world war, by the coercion of American General Mc Arthur. It is called a constitution of peace, unique in history of the world, as it provides for abolishing armaments in one of its articles.

Japan had, however, as I referred to now, her admirable constitution of peace as early as in the 7th Century, proclaimed by the crown Prince Shotoku. In his first sentence of the first article he ordained in a stately manner the principle of peace and democracy according to his firm belief in Triratna which was advocated in the second Article. On the very occasion of introduction of Buddhism in 552, the letter from the Korean King read by his Mission stated that Buddhism would bring good fortune and good retribution, immeasurable and infinite, if one would worship Buddha. Here we can perceive a germ of the idea that Buddha was regarded as benevolent God. This might have been a general trend of Chinese and Korean Buddhism in those days. However this seemed to have appealed strongly to the Japanese at that time. The official annals in those days in which is contained the record of this letter, was compiled one hundred years after the death of Shotoku. Among historians, one opinion is that the record on the letter was fictitiously added by the hand of the compiler. If this be true, it will show ample proof that the Japanese Buddhists at that time held such an attitude towards Buddhism. This is another instance of simplification in Japanese Buddhism, One year before his death, Emperor Yomei, father of Prince Shotoku, a great devotee of Buddhism, called his sister who later became Empress and his son Shotoku who was twelve, both to his sick-bed. He then ordered them to establish a Buddhist temple to enshrine an image of Buddha Bhaiṣajya-guru because he wanted to be restored to health. Emperor Yomei, however, died a few months afterwards. Then twenty years after the death of this emperor, Prince Shotoku founded a temple, and named it Horyuji, with its sole purpose for the study and the promulgation of Buddhism. In spite of his father's wish when ill, the temple was not established for the restoration of health. It is worth admiration that regarding Buddhism Prince Shotoku had no superstitious ways of thinking, although he tried to simplify[4] for practising sake.

The Horyuji Temple stands, at present, in the outskirts of Nara as the oldest wooden building in the world. However, when Prince Shotoku himself was ill in bed at 48 years of age, his wife and children wished to restore him to health by

making a life-size gilded bronze statue of the Buddha Śākyamuni. The making of a statue was thought by them as a merit which would cause the Buddha to cure the disease of the Prince. In the said instance again a prayer for health of prince Shōtoku was made against his will. Here Buddhism was interpreted by the common peoples not as a means of attaining enlightenment by practising the Eightfold Noble Path, but as a way of having their prayer answered.

Many Buddhist deities were introduced one after another, such as Mahāsthānaprāpta, and Bahiṣajyaguruvaiḍūrya, Avalokiteśvara, Maitreya, Kṣitigarbha, Khagarbha Manjuśrī and Samantabhadra. All these Buddhas and Bodhisattvas were worshipped with great reverence and sūtras, extolling their virtues, were chanted day and night. Their images also were cast, or sculptured and enshrined in various temples. These deeds, however, were done mainly for the purpose of praying for the peace of the country or for the happiness of various individuals. The profound and the complicated teachings of Buddhism were taken as a collective system and as a means of obtaining happiness and dispelling evils both in this world and the other. The way of Buddha was interpreted as a formula of prayer.

This same motive can be detected in the making of the Great Buddha at Nara. The image was made by the order of the Emperor Shomu, who stated that he was "a servant of the Triratna." The bulk of the government budget was spent to build Todaiji Temple and the gilt bronze image to be enshrined there. This image was that of Vairocana described in the *Brahmajāla* and the *Avatamsaka,* and who was regarded as the origin of all Buddhas. The purpose of the making of this huge image was nothing more than to secure the peace of the country and bliss in the future world.

A few centuries later, we come to the great Buddhist leaders, Saicho and Kukai, who were active in the earlier part of the 9th century. Saicho or Dengyo-Daishi, introduced the Tendai sect from China, founded Enryakuji Temple on Mt. Hiei, Kyoto and discarded minute classification of the commandments developed in India and other parts of the continent, establishing a simple system of the "Mahayana Perfect and Abrupt Commandments" in order to make the teaching applicable to the needs of the time. Kukai or Kobo-

Doishi enhanced the merits of esoteric mystical tāntric prayers, by which he hoped to replace the practice of exoteric Buddhism. His philosophy was that every one could attain to Buddhahood without leaving this mundane life. "We who are Buddhas" was his theme. Both saints intended by no means to ignore complex schools of Buddhism that appeared in its long history but understood it in a Japanese simplifying way in order to reach immediately the core of all teachings of the Buddha. The medieval Buddhism of Japan, called Kamakura Buddhism which sprang up in the twelfth and thirteenth centuries by the activities of Honen, Shinran, Dogen, Nichiren and others, was characterized by another type of simplification. It was born, so to speak, intrinsically from the soil of Japan. It always aimed at direct salvation rather than the speculating play of ideas. The leaders above-mentioned were active in propagating the essence of those teachings of the Buddha among the common people rather than among nobilities. Their faiths permeated into the hearts of the Japanese nation to become the backbone of Japanese thought and culture. The reason of the greatness of their influence lay not in their highly accentuated philosophical thoughts but in their simplification of Buddhism to appeal to the heart of the nation.

There is another characteristic of Japanese Buddhism. Returning again to Prince Regent Shotoku, with the accession to the throne of Empress Suiko, he became Prince-regent. A year later in 594 he issued a proclamation of the Imperial edict of Buddhism. Following that edict many powerful vassals built halls of Buddha in the appreciation of their deceased parents and the monarch's kindness and these were called "temples." This is the beginning of the word "temple" in the history of Japanese Bnddhism. We cannot help perceiving the fact that the Japanese characteristic of ancestor worship was combined with the individualistic enlightement of Indian Buddhism even in the beginning of its transmission. Also it goes without saying that one of the most peculiar traits of Japanese people influenced greatly by Buddhism was that of thanks-giving. The virtue is surpassed by no other foreign country. When I made trips to Burma, India and other Southern Buddhist countries, I heard them criticize the Japanese on repeating "Thank you" too often. For a century or so we have introduced the utilitarian civilization

of the west. In recent time especially by the occupation of the American Forces, our beautiful custom inherent in us was considerably damaged. It can still be seen, however, safely kept in our language in the honorific prefixes "o" or "go" which were especially widely employed by Dogen Zenji, founder of Zen Dyana sect in Japan at Kamakura period, in the Twelfth century. In everday speech we Japanese use the word "Okome" prefixing "o" to "kome" (rise). Go han means boiled rice or a meal but with prefixing go, it means "honorific meal", (that is, the meal of which the person addressed will partake). Such an example holds good with "O-hashi" for "hashi" (chopsticks) and "o-zen" for "zen" (table). I suppose that no nation has the common noun which has the meaning of "thanks" and "honorific" by prefixing "go" or "o".

There is another saint Shinran, contemporaneous in the 12th century with the said Saint Dogen. Shinran was the founder of the Shin sect, Pureland Sect, which is most predominant denomination among Japanese Buddhism having more than 20 million followers now. Saint Shinran practiced and advocated the daily life of gratitude realizing immense compassion and benevolence of Lord Buddha, Amitabha Buddha (Sambhoga-kaya) who are looking after us to elevate us to the pureland of nirvana from this life to afterlife. He rejected to pray Buddha for the worldly gain. He did not take lead for the transitory happiness of this world, but devoted wholely his life to accord to the Buddha's benign teaching, leading us all to nirvana. He was always chanting the name of Amitabha Buddha in low voice. This name-chanting was an easy penance simplified from miscellaneous Buddhist austerities just to remind the holy and profuse compassion of Buddha and repent his own poor endowment not qualified to practice perfectly the 227 vinaya practices. True to the model of Prince Shotoku in the 7th Century he made it clear that Buddhism is a religion associated with no prayer.

Saint Shinran's life-long practice and preaching upto his high age of 90, had contributed most intensively and extensively to give Japanese people the unassuming, polite and peaceful minds. (Just where did this national feeling originate from? It was the result of the Buddhist contemplation offering

their thanks to their deceased ancestors fostered by Buddhist piety.)

Japaness Buddhism has now been divided into more than two hundred sects since the termination of the war. There are 81,000 temples with 169,000 priests. In addition to social works and education, most of Japanese priests are engaged in the Buddhist ceremonies combined with ancestor-worship. In 1952, Dr. Malalasekera from Ceylon offered a criticism on the point that Japanese Buddhism is chiefly concerned with ceremonies on death. It is superficial for him to express such an opinion in regard to Buddhism in Japan. It can be safely said that the moment when one is confronted with death he reflects on various defilements concerned with this material world, thus at the same time he can be aroused to the teaching of Buddha. Combined with the custom of ancestor-worship, Japanese Buddhism has also developed the said Shinran's characteristic of fostering gratefulness towards everything around them in daily life. All the more for the demised souls, the solemn Buddhist ceremonies observed by Japanese Buddhists, monthly or yearly on the memorial days of death of their deceased parents, relations and friends, are indispensable occasions for them to ponder upon the Buddha's teaching to realize the eternal Buddhahood which they possess in the depth of their own hearts.

KHAJURAHO

By

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(i) *Political History.*

Khajuraho was the cultural and religious capital of the *Chandellas* who ruled over Central India between the 9th and the 13th Century A.D. It is said that there were two gold date palms on the main gate of the town. Hence its name. In inscriptions the town is known as *Kharjuravahaka* (date tree-bearing). It is situated in the midst of a "a medley of interlaced territory traversed by rivers and mountains". This region lies to the north of the Vindhyas, south of the Jumna, east of the Betwa or Vetravati and west of the Tons or Tamasa, and was a wild region inhabited by aboriginal hill tribes. It was known as *Jejjakabhukti* after Jejjaka or Jayasakti, one of the Chandella Kings who ruled in the latter part of the 9th Century. Later it came to be known as *Bundelkhand* named after the Bundellas who were masters of this territory from the 14th Century onwards.

Khajuraho can be reached via *Harpalpur* on the Central Railway on the line from Jhansi to Manikpur. Regular buses ply fron this station to Khajuraho via Chhatrapur, a distance of 63 miles. It is a good road with a fine avenue of trees. It can also be approached fron *Satna* on the Bombay-Calcutta section of the Central Railway via Panna. The distance is 72 miles.

It has been said that "the capital mirrors the prosperity of a country" and in those ancient times if cities were properly walled, they provided security to the kingdom and its people. There were eight such famous walled cities, the chief of them being Kalanjara, Ajayagadh, Mahoba and Maniyagadh, the original home of the Chandellas and each of them has played a notable part in the history of this part of the country.

The Chandellas claimed to be Kshatriyas of Aryan descent belonging to the lunar race, but modern scholars are inclined to classify them as Non-Aryan peoples associated with the aboriginal races the Gonds, the Bhars and the Gaharwars.

According to the legends, Brahma created *Atri*, from whose eye sprang *chandrama*, the God of the moon. *Chandrateya* the son of the moon is said to be the progenitor of the Chandella dynasty. At 16, he killed a tiger as in the case of all legendary heroes. Then with divine help he built the Kalanjar fort. At Karjurpur (Khajuraho) he performed a sacrīfice and built 85 temples. At Mahoba, he celebrated a great festival and made it his capital. On account of this celebration, the city came to be known as *Mahotsavanagar* whose corrupt form is *Mahoba* a town of considerable strategic importance in those days situated as it was at the junction of the Betwa and the Jumna and at a distance of 34 miles north of Khajuraho.

In the early 9th Century, there were three principal dynasties in India who struggled for supremacy—the Gurjara Pratiharas of Kanouj, the Palas of Bengal and the Rashtrakutas of the Deccan. The Chandellas started their career as feudatories of the Pratiharas, gradually asserted their independence, carved a substantial kingdom for themselves and dominated the political, religious and cultural life of the people of Central India for at least three centuries.

The royal line of the Chandellas consisted of 22 kings who with chequered fortunes ruled between 825 and 1310 A.D. The first important member of this dynasty was *Nannukao*; Chandravarma was his *biruda*. He was a feudatory of the Pratiharas of Kanouj and he is described as "a touch-stone to test the worth of gold of the royal order and his enemies bowed down at the progress of his unprecedented valour, and, confounded with fear, carried his commands on their heads as a garland."

The fifth king of the House was the illustrious *Harshadeva*, who was "a tree of paradise to those attached to him, nectar for the eyes of his friends, and a mighty comet boding evil to the host of his enemies".

Early in the 10th Century (915-17 A. D.) the Rashtrakuta ruler of the Deccan, Indra III, invaded Northern India and made an attack on *Mahipala* the Pratihara ruler who was forced " to fly without stopping to eat, sleep or rest". By supporting Mahipala in his hour of distress, Harsha raised the prestige of the Chandellas and brought them to the forefront as a political power.

Harshadeva's son and successor was *Yaśovarman* (alias Lakshmanavarman). It is said of him that he easily conquered the Kalanjar mountain, "the dwelling place of Siva, which is so high that it impedes the progress of the Sun at mid-day". Perhaps, this hill-city might have been taken from the Rashtrakutas who had captured it earlier from the ruler of Kanouj. He also boasts of victories over the Palas, the Khasas, the Khosalas, the Kashmiris, the Mithilas, the Malavas, and the Kurus; and he is said to have made the Yamuna and the Ganga his pleasure-lakes and encamped his army on both banks or the rivers unmolested by his enemies".

A stone inscription dated 954 A. D. found on the side wall of the porch of the Lakshmana temple records the erection of "the charming splendid home of Vishnu, the enemy of the *daityas*, which rivals the peaks of the mountains of snow, the golden pinnacles of which illuminate the sky, and on which groups of lotuses are wafted to and from by multitudes of banners on high poles; at the sight of which the inhabitants of Heaven, get together on festivals, filled with increasing delight, and struck with wonder". An image of Vaikuntha which Yasovarman had obtained from Devapala of Kanouj was installed in this temple. Evidently this was a foundation of Yaśovarman.

Yaśovarman's son and successor was *Dhanga* (alias Vināyakapaladeva) (950—1008 A. D.). "As the moon, the tutelary deity of the Chandellas arose from the great ocean, so was born to Yaśovarman a son causing joy to the people, the illustrious Dhanga, who by his arms, had established his upright rule over the earth". And a later inscription relates how he, after having defeated on the battle-field the king of Kanyakubja (Kanouj) who had subdued all princes obtained exalted sovereignty. This should mark the real independence of the Chandellas and their rise to power. He claims to have won victories over the rulers of *Anga* (N. Bengal), *Radha* (part of West Bengal), *Kosala* (part of Orissa and Madhya Pradesh), Andhra, and Kuntala (Central Deccan). It is also mentioned that he equalled even the powerful Hamvira Amir (Subuktagin or Sulam Muhamad). He is believed to have lived a hundred years and drowned

himself at the Sangam (Prayag) for the sake of religious merit.

An inscription of his dated 1002 A.D. whose slab is built into the side wall of the entrance of the Visvanatha temple, records that Dhanga erected a magnificent temple for Sambhu (Siva) with two lingas one of which was made of *Marakata* (emerald). We have in this inscription an account of the origin of the Chandrateya dynasty and the genealogy of its rulers from Nannuka to Dhanga. This inscription was re-issued by Jayavarman, a later ruler of this house about a hundred years afterwards (1116 A. D.).

In an inscription found in the Jaina Parsvanatha temple, there is mention of one *Pahilla*, a devotee of the Lord of the Jainas who is said to have been held in honour by Dhanga.

It was also in the same reign one Kokkala is said to have built the temple of Vidyanatha in 1000-01 A.D. This temple is no longer in existence but the slab with the inscription about its consecration is found fixed in the side wall of the Visvanatha temple.

Dhanga's grandson was *Vidyādhara* (1017-29) who is said "to have gathered the flowers of fame of his enemies" and he is described by a Muslim chronicler to be the most powerful Indian ruler of his time". He was an undaunted leader and patriot bent on the overthrow of the foreign Muslim power. In 1017 Sultan Mahmud made an attack on Rajyapal, king of Kanouj, and after defeating him compelled him to sign a humiliating treaty. This cowardly behaviour wounded the pride of Vidyādhara; so he made a war on Rajyapal and put him to death. This provoked the Sultan and the Chandella Kingdom was twice invaded by the Muslims. The king was forced to resort to a 'scorched earth' policy but at last he made a treaty of peace with the Muslims on honourable terms (1022-29 A.D.). Visible signs of decline were in evidence during the reigns of his next two successors and their fortunes fell so low as to force them to become the feudatories of the Kalachuris whose kingdom lay on their southern border.

Once more the tide of Chandella prosperity rose high under *Kirttivarman* (1060-1100) whose fame was said to have been sung by the *Vidyādharas* (heavenly musicians). He claims to have put down the power of his Kalachuri rival

Lakshmi Karna. An inscription from Mahoba describes his greatness in these glowing terms "just as Purushottama (Vishnu), having produced the nectar by churning with the the mountain Mandara, the rolling occan of milk, obtained the goddess *Lakshmi* together with elephants of the eight regions (Ashta dik gajas) he, Kirttivarman, having acquired fame by crushing with his strong arm the haughty *Lakshmi Karna,* whose armies had destroyed many enemies, obtained splendour in the World together with elephants".

In this struggle for the restoration of the fortunes and the greatness of his house, the King was ably served by a matchless hero *Gopala* who is said to have "like Varaha (incarnation of Vishnu) lifted up the earth when it had sunk in the waters of destruction poured down upon his sovereign".

Vatsaraja, a minister of Kirttivarman claims to have captured in 1098 A. D. for he ruled the hill fortress of Deogadh, then named *Kirtti-giri-durga,* perhaps named after the King.

It was in Kirttivarman's days there flourished in his court *Krishna Misra* a great Sanskrit Scholar and author of *Prabodha Chandrodaya* a philosophical drama; and it was staged in the presence of the King. Krishna Misra's patron was Gopala.

The decline of the power of the Chandellas may be said to begin from now on. *Madhavavarman* (1129-63) made a desperate struggle to recover the lost territories and during the reign of the craven-hearted *Paramardideva* (1165-202) there was a deadly contest both with Prithviraja III, the Chahamana ruler of Delhi and Ajmere and the Muslims under Kutb-ud-din. The Muslims besieged Kalanjara. Paramardi offered to surrender and pay tribute. But whether he died a natural death or fell a victim to popular discontent, he disappeared from the scene. His Dewan Aj Deo took up the leadership and he made a heroic resistance till drought gave him no choice but to surrender Kalajar considered 'strong as the wall of Alexander' fell. And the muslim Chronicles say that the temples were converted into mosques and the very name of idolatory was annihilated. The administration of Kalanjar was conferred on a muslim chief.

After the fall of Kalanjar, the Chandellas transferred their capital to Ajayagadh.

Viravarman (1250-86) was the last of the Chandella rulers and under his next two feeble successors the Chandellas as a political power ceased to exist. By 1310 the sun of Chandella glory had set.

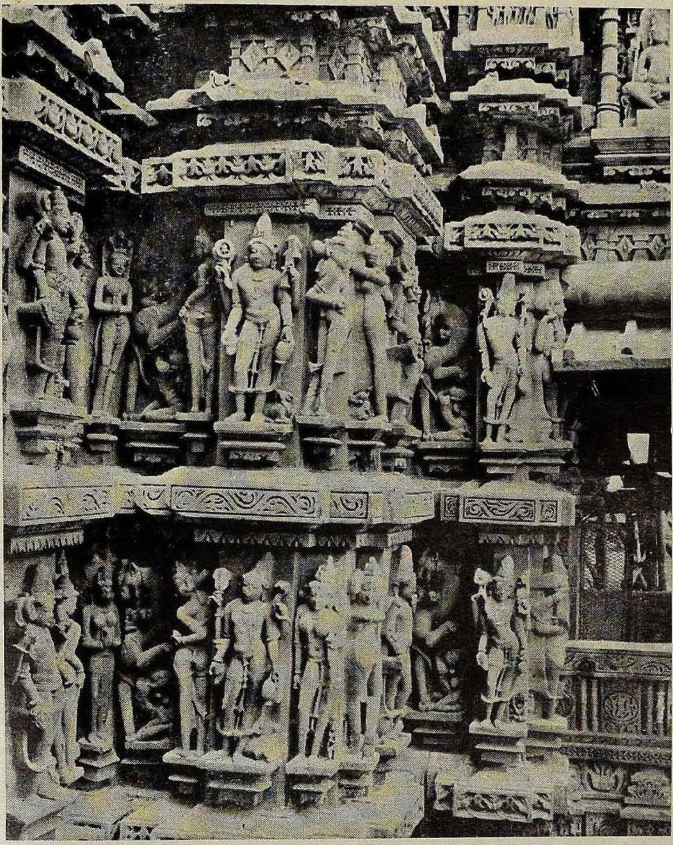
It is not by their politial achievement but by their contribution to Art and Culture and the building of those wonderful temples and their patronage to temple building and allied arts that the Chandellas have gained undying glory for themselves.

(II) *Chandella Art*

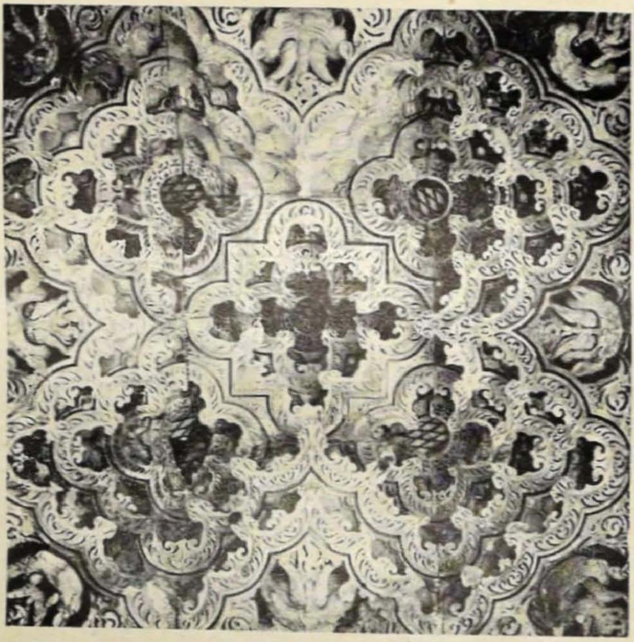
Tradition has it that there existed once 85 temples at Khajuraho; of these only about 20 important ones have come down to us. Most of them should have been built during the hundred years of Chandella supremacy A.D. 950-1050. And it is by its geographical position and inaccessibility to the iconoclastic invaders that these famous monuments have escaped destruction. Some of course have fallen victims to the ravages of time. It is a matter for gratification, also an index of the spirit of tolerance that then prevailed in the land that people of different religious persuasion have lived in harmony and have raised side by side temples to their respective Gods as in the case of Ellora, and the same set of master-builders and artisans have been employed in healthy rivalry to build and beautify their monuments.

The Khajuraho temples are the most magnificent and costly among surviving temples of North-India and belong to the *Nagara* style. The Orissan temples also belong to the same style. But in spite of this common feature, each group has developed certain peculiar regional characteristics of its own. The high basement, the balconied windows to admit diffuse light into the interior, the rhythmic setting of a series of miniature sikharas (Uru-Sringas) round the main sikhar and the compact architectural synthesis of all the component parts of a temple are some distinct regional features peculiar to the temples of Khajuraho when compared with the Orissan.

The fully developed Khajuraho temple consists of the following component parts:—(1) The *Garbhagriha* (Sanctum) (2) the *Antarala* (Vestibule)—both surrounded by a (3)



Khajuraho-Khandariya Mahadeva-sculptured Penels and Mithuna-figures



Khajuraho : ceiling, Khandariya Mahadeva.

Pradakshina (path of circumambulation) (4) The *Mahā-mandapa* (Assembly hall) (5) the *Mandapa* (a connecting covered enclosure) and (6) the *Ardha-mandapa* (entrance-porch) adorned with a graceful *Torana*. The minimum parts are the sanctum, the hall and the porch.

The monuments of Khajuraho can be classified into three groups:—the Western, the Eastern and the Southern.

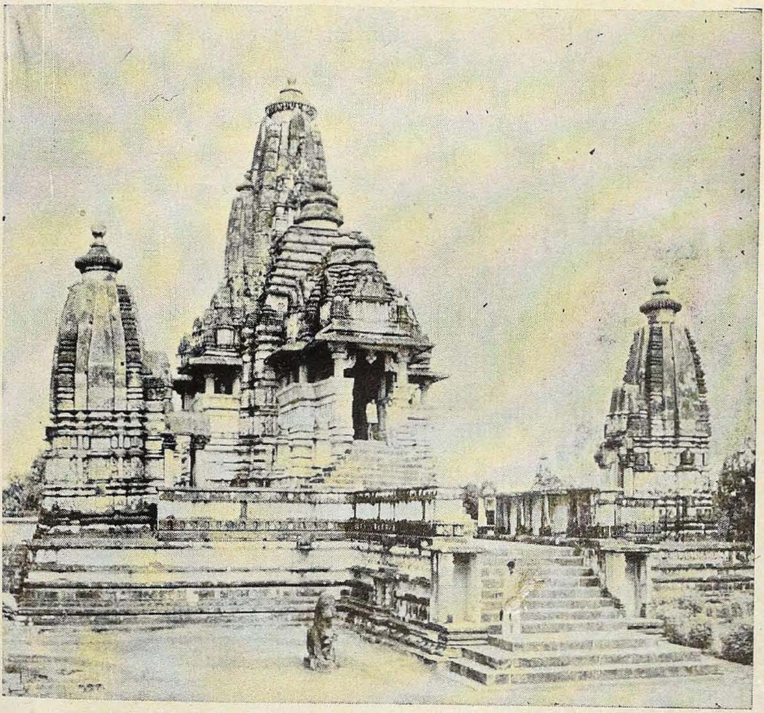
The Western group—The southern-most in this Western group is the *Chaunsat-Yogini Temple*. It is a temple made of granite and the 64 cells were meant to house the 63 yoginis with *Kali* at their head. The temple is rectangular with an open court in the centre. Judged by the three extant sculptures with their labels, the temple has been assigned to about 900 A.D.

Krishna Misra in his *Prabodha Chandrodaya* introduces a Kāpālika as a character in his drama who is described as follows: "His ornaments were of human bones. He covered himself with the ashes of the dead and ate his food and drank liquor from human skulls. His sacrificial fires were kept up with the brains and lungs of men. He appeased his terrific God with human victims." The prevalence of this cult in this region and the orgiastic rites they practised will be evident from some of the sculptures on the other temples in the locality. The Yogini worship and the Tāntric cult which developed later on are described in the *Kalika Purana* and the rituals together with their significance of the Yogini puja. Such Yogini temples are found in Madhya Pradesh, Orissa and South India.

Next, we have the group of Siva, Vishnu, Surya, Varaha and the Devi temples. There is inscriptional evidence regarding the date of their construction only in respect of a few temples like the Lakshmana (954 A.D.), the Visvanatha (1002 A. D.) and the Jaina Parsvanatha (955 A.D.) but the rest of them should have been built by the Chandella rulers themselves or under their patronage and inspiration. The impetus for temple-building given by *Yasovarman* and *Dhanga* should have culminated in the construction of the grand edifice of the *Kandariya Mahadeva temple*—not latter than the days of the Vidyadhara in the early part of the eleventh century. The Khandariya has the fullest complement of the components of a Chandella temple. It is now undergoing renovation. It is

the biggest, richest and the most magnificent—the very gem of Chandella Architecture. The symmetry and the harmony of its parts and the graceful tapering of its tower add greatly to its beauty and attractiveness. This temple stands on a raised platform 102 ft. 3 inches long and 66 ft. 10 inches wide and it rises to a height of 101 ft. 9 inches. It is smaller than the Lingaraj of Bhubaneswar or the Jagannath of Puri. It was perhaps a temple of the *Panchayatana* type (a temple of five shrines) with four subsidiary shrines at the corners. The porch has an entrance arch of fine workmanship. The Ardha Mandapa and the Mandapa have ceilings with sunken panels rich with geometrical patterns. The Mahamandapa, the assembly-hall for the devotees, is supported by four pillars and four bracket figures of women of exquisite charm adorn the four corners at the top. The ceiling is composed of concentric circles ending at the top in a domical shape. The door-jambs and the lintel of the main entrance to the sanctum have rich carvings of floral designs, mithunas (amorous couple) and divinities. Goddesses Ganga and Yamuna adorn the bases of the jambs as symbols of plenty and prosperity. The outer wall of the sanctum facing the ambulatory passage contains two rows of figures. The lower ones represent the guardian deities of the cardinal points (dikpalas). On the outer surface of the main wall enclosing the sanctum and the ambulatory passage, we have a moulded basement surmounted by balconies, pillared niches and triple rows of sculptures of wonderful workmanship—Gods and Goddesses, Nagas and Naginis, Vidyadharas, Apsarases, Sura-Sundaris, Mithunas, leogriffs which are meant to respresent life in all its forms and activities, the manifold invisible powers and the mysterious beings of the supernatural world.

Each of the three front halls has a dome-shaped *sikhara* of gradually increasing height and that over the sanctum is the tallest and the loveliest of them all. The main *Sikhara* more pyramidal than the others is adorned with miniature *sikharas* in an ascending order so as to emphasise its dominating and majestic appearance. As in the case of other temples of the Nagara style, the *Amalaka* and the *Stupika* adorn the crown. It seems as if the steeple is meant to allure the pious to seek beyond higher up, the power unseen who presides over the destiny of man and whose symbol is housed below in the centre of the sanctum.



Khajuraho-Lakshmana Temple (Panchayatana class)

Khajuraho-Vishnu in Virāṭ-form(?) with three faces, Varāha, Nṛsimha and human.

The Lakshmana (or Ramachandra) temple is a foundation of Yasovarman in which was installed the emerald (Marakata) image of Vishnu secured from Devapala of Kanouj. It is also a temple of the *'Panchayatana'* type. It has an elegant Torana as the entrance to the sanctum. On its lintel, we have the figures of Lakshmi in the centre with Brahma and Siva on both sides. Above the lintel there is another frieze of 'Navagrahas' (the nine planets). On the jambs there are fine scroll work, images of the incarnation of Vishnu and the churning of the ocean of milk by the Devas and the Asuras for obtaining nectar under the over-all leadership of Vishnu. In the sanctum is installed a stone-image of Vishnu, four feet one inch high, with three heads and four arms. The central figure has a human head and on the sides are figures of Narasimha and Varaha. The figure stands within a finely carved Torana. The modern Devi Jagadambi and the Parvati temples seem to have been originally Vishnu temples

The Varaha Temple

The *Varaha temple* is a small one opposite to the Matangesvara. It is an oblong structure supported on 14 pillars with a portico on the west side. It is dedicated to the Varaha avatar of Vishnu. The boar is 5 ft. 8 inches in length and 5 ft. 9 inches high. The entire body of the boar is covered with figures of Hindu Gods and Goddesses—Brahma, Vishnu, Siva, Sarasvati, Ganga, Nagas, Gandharavas, Dikpalas and the Navagrahas. There are figures of *Pṛthvi*, the earth-goddess, rescued by Varaha-Vishnu from the depth of the ocean and of *Adisesha* who dwells in the deep. Similar images of Varaha are found in Eran and in the Gwalior museum.

Chitragupta (Surya) Temple

What is called the Chitragupta temple is a typical Khajuraho temple. It is dedicated to the worship of Surya, the Sun-God. The image is five feet high, wears high boots as in the case of the Surya image of Konark and drives a chariot drawn by seven horses. On the southern wall of the sanctum, there is an eleven-headed image of Vishnu, a representation of Vishnu and his ten incarnations.

Hanuman Statue

Between the Western group of temples and the village proper, there is a statue of Hanuman which on the basis of

a dedicatory inscription (in the year 316 of the Harsha era 922 A.D.) can be ascribed to the first quarter of the 10th century.

The Eastern Group

In this group what is known as the Brahma temple is really a Siva temple wherein is installed a four-faced linga-'*Chatur-mukha linga*'. The *Vamana* temple is a Vishnu temple in honour of Vamana, an incarnation of Vishnu to destroy the demon Bali.

Kakra and *Javari* are also Vishnu temples. The *Gantai* is in ruins, a mere mandapa with fine pillars adorned with *bell* and chain. Hence its name.

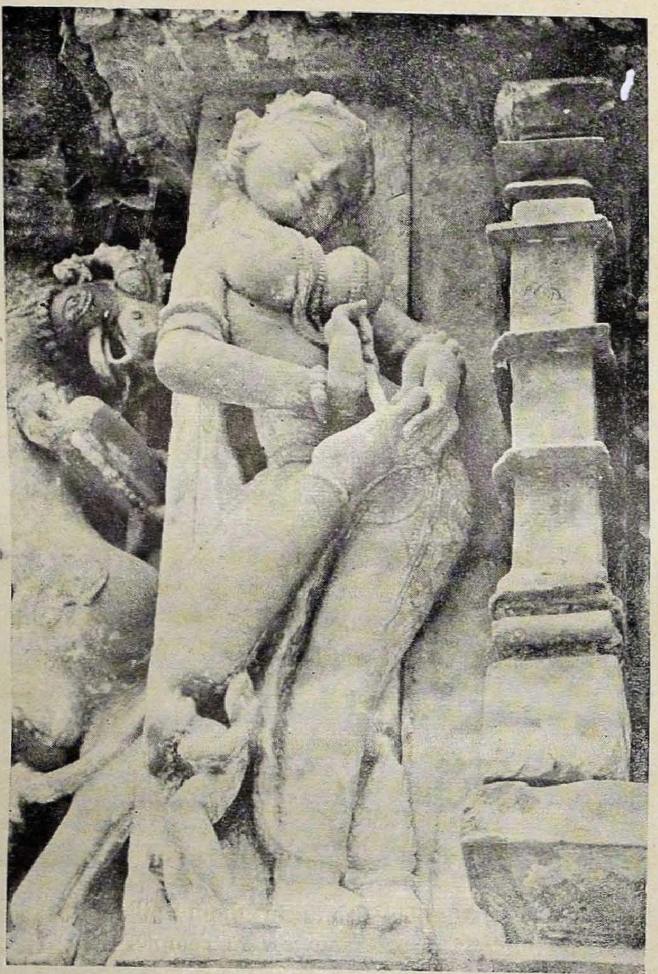
There are two Jaina temples both originally dedicated to the first of the 24 Tirthankaras of the Jainas *Adinatha* or Rishabhadeva. In the 19th century in one of them an image of the fifth Tirthankara Parsvanatha was installed. Hence it is now known as the Parsvanatha temple. In this temple, instead of balconies as in the Kandariya, we have perforated windows to light the interior of the building. On the left of the entrance there is an inscription of one *Pahila* who made gift of a garden (Vatika) to the temple in the reign of Dhanga. The inscription seems to be a later copy of an early inscription.

The Southern Group

The Duladeo temple (called *Kunwar Math* by Cunningham) is one of the finest of the temples of the southern group. It is dedicated to Siva. The word *Vasla* inscribed in a number of places records perhaps the name of the architect responsible for its construction.

The *Chaturbhuja* temple near the village of *Jatkari* is a Vishnu temple. The image is 9 feet high and has four arms. The exterior wall of the temple has, as in other Khajuraho temples, three rows of sculptures—in the middle row there are a lion-faced Sakti (consort of Narasimha) in the north, four-armed *Siva* in the east, and *ardhanarisvara* (half male and half female) in the South.

Khajuraho-Varāha-Vishnu in the 14-pillared Mandapa opp. Matangesvara Temple.



Khajuraho, Apsara removing a thorn.

Buddhist Sculptures

A few Buddhist temples also should have existed in this area, but we have no traces of them now. Only four Buddhist icons have been discovered, one of them is a fine image of Buddha in *Bhumi-Sparsa Mudra* (the right hand touching the earth) and with the usual Buddhist creed engraved on its pedestal in characters assignable to the 9th century, A.D. It is now housed in the local museum.

The *local musenm* is a good institution which has as its entrance, a fine Torana of old. It has a large and representative collection of icons of excellent workmanship illustrative of all phases of Khajuraho art. It deserves a building worthy of the relics.

Chandella Sculptures

A few words about the Chandella sculpture whose fame is well deserved. As in the case of Orissa, here too, Architecture and Sculpture are closely wedded and they form an integrated organic whole so that such temple has been styled "a monumental sculptured architecture". At the touch of the artist, stone is animated and flushed with emotion and activity. It has to be observed that the Indian artist never attempted to record the mere facts and phenomena of external nature, as he actually found them, but depicted what his cultivated imagination and intuition conceived and struggled for self-expression under divine inspiration. Every temple is a veritable picture-gallery: Gods and Goddesses, Vidyadharas, singers, mithuna (couple), men and women engaged in activities of daily life, hunting, stone-lifting, elephant-frieze, etc., all depicted in all conceivable aspects, moods and postures.

Nude figures in ecstatic embrace and sexual indulgence in all conceivable stages, postures and moods, a fully bejewelled lady dallying with a parrot in her hand or holding a mirror and lost in admiration over her own beauty, a yawning apsaras, the World-mother feeding a child, the Salabhanjika woman in *tribhanga* pose (three bends) seeming almost flying in the air, a lady applying *anjana* (collyrium) to her eyes, another young woman with graceful flexions removing by one hand a thorn from her foot uplifted, while the other glides gently over her youthful, pulsating, bulging breast, and a self-conscious beauty treating into knots her long flowing hair, a

dancing Gandharva playing on the flute and a host of singers and dancers lost in excitement. These are really "saga in stone".

The Mithuna sculptures (amorous couple) of Khajuraho —similar to those of Konark of the 13th century—have come in for a good deal of public curiosity and admiration. At the same time there are those who condemn their vulgar obscenity and licentious revelry as a feature inconsistent with the spiritual atmosphere of a temple.

Among the Khajuraho mithuna sculptures, we have to distinguish between two types—one is that of the age long representation of such sculptures which we find represented at Barhut, Sanchi and Badami and which *Śilpa Sastras* recognised as an indispensable feature of temple architecture. Such figures adorned the outermost band of the jambs supporting the main entrance to the sanctum. It is a survival of the fertility cult of pre-historic times prevalent over the whole of Western Asia and it was considered as a symbol of creative energy along with other symbols of plenty and prosperity like the *lata* (creeper) and *Purna ghata* (the pot of plenty). But in Khajuraho, there is another type of amorous sculptures depicting orgiastic rites as practised by the *Kaula* and *Kapalika*.

Though the cults were meant for spiritual elevation, they degenerated into vulgar and degrading practices at the hands of the unscrupulous. Anyhow, we have to judge them not by modern standards, but according to the canons of art that prevailed in that age and in the context of the social matrix and religious environment in which they lived, moved and had their being.

In this light, it will be seen that the Chandella art marks an important phase in the full-fledged expression of human endeavour in the field of Indian architecture and sculpture and these priceless art treasures of Khajuraho bequeathed to us by the Chandellas are their best memorials.

A UNIQUE RAVANA-THEME SCULPTURE FROM LAKKUNDI

By

K. V. SOUNDARA RAJAN, AURANGABAD

It is a well-known legend that Rāvaṇa, the villain of Ramayana had received such super-human powers as to have made him bold enough to challenge the very sources of such powers. He is said to have sportively attempted to shake the Kailāsa śikhara, the very abode of Śiva and Umā, after applying his shoulders to a cavern beneath it. This was, for him, a way of testing the strength of his arms. It should be realised that Rāvaṇa was a devout Śiva Bhakta and would certainly have done nothing that would have been positively disrespectful to God Śiva. But such indeed was his over-weening conceit at his own might that he easily lost all consciousness of the venue of his muscle-testing exercise. The sequel had indeed brought out the primary piety in him for Śiva and he is held to have sung the Sāma gāna and a special hymn of praise on Śiva, with which the God Himself, after his initial anger, was so mightily pleased that he favoured him with a sword of victory, in reward for his deep devotion.

This legend had been a favourite of the poets and sculptors. The excellent and breath-taking relief carvings of this scene at Ellora in the Kailās cave, besides its representation at many other centres of art, bears out its popularity. But not so indeed is the more subtle and figurative legend of Rāvaṇa's conquest of the tough elephants - the Diggajas in the eight directions of the globe. It is customary in literature to respresent the eight quarters of the globe as the seat of the dig-gajas or elephants of the eight quarters, so that whoever conquers the eight directions of the globe is held to have indeed achieved the impossible.

Rāvaṇa is actually supposed to have, in the hey-day of his youth and valour, confronted and wrestled with infuriated elephants and in the course of the fight the tips of the tusks of those elephants are said to have got stuck up in his broad and bronze-like breast, resulting in the tuskers losing the tips of their tusks which had got broken there

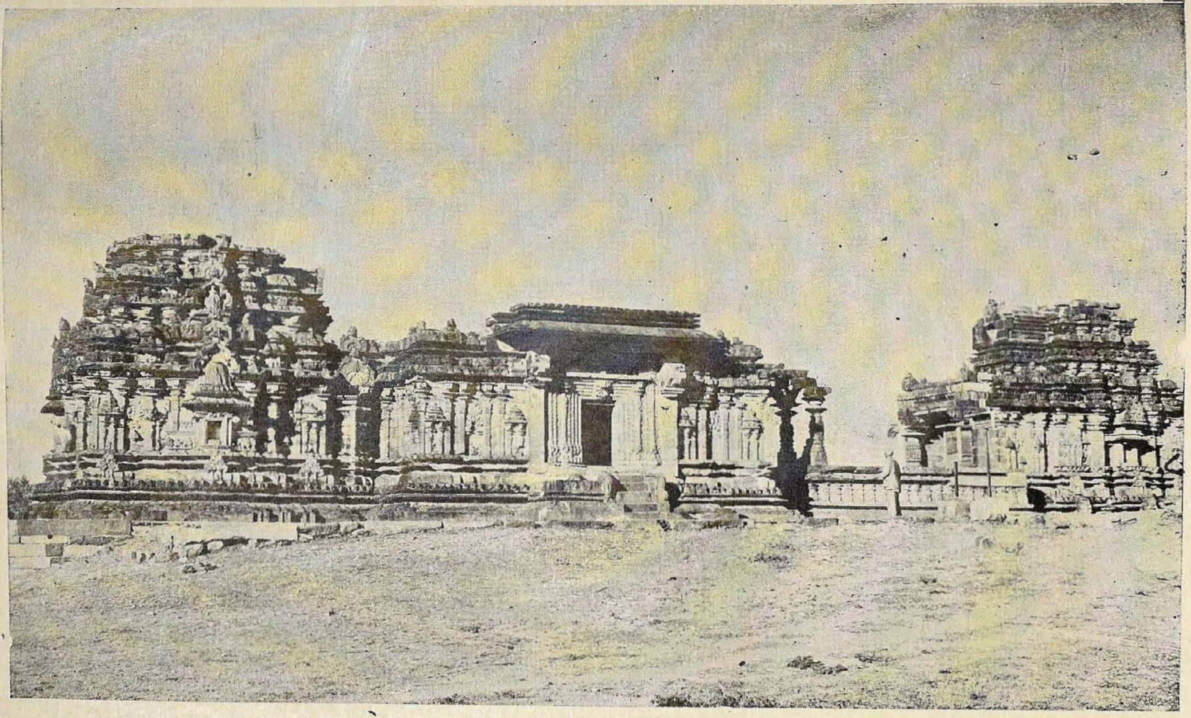
in the act of retrieving them. The tusk-tips which got embedded into Rāvaṇa's chest are said to have beautified his chest to no small extent. The poetic and metaphorical allusion here is patent, namely, that Rāvaṇa was the invincible conqueror of the eight quarters of the globe. That this would have been used by the poet is admittedly rasonable. But that even the sculptor should have used it, as a panel theme, as he had done on the back wall of Kāśī-viśveśvar temple at Lakkundi (Dharwar), (pl. 1) is indeed a unique example.

The village of Lakkundi which was anciently a capital town of the Hoysalas, from 1193 A.D. was indeed adorned with several temples in the 11th-12th centries A. D. and after. Of these, however, the Kaśi-viśveśvar temple is the finest replica of the very consummation of several innovations which were intoduced in the Hoysala style in this region by grafting Chalukyan and Dravidian architectural forms.

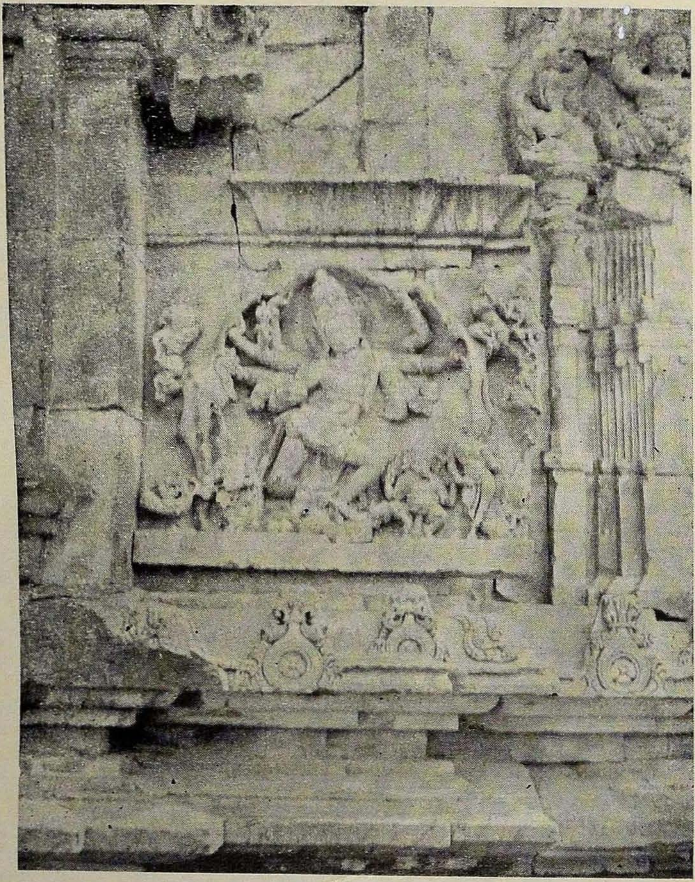
The elevation of the temple within its twin towers at either extremity over two shrines, the larger one being at the western end; the deeply recessed pattern of its basal plinth mouldings; the bold character of the Vimanas wherein foliated trefoil motifs had been introduced flanking the central niches on each of the sides, at each diminishing tier; the highly rich ornamentation of the door-frames and the lathe-turned pillar-bases and shafts with embossed intricate carved patterns on them; all these are fully representative of the strength, vigour and effective richness of the temple construction.

Being dedicated to Siva, the temple formerly had undoubtedly evidences of Saivite persuasion. Actual sculptural representations are meagre in the temple at this stage, and such as are there, apart from what would have been contained in the main niches of the outer wall, were of miniature compositions flanking the niches. On the back wall is thus shown the scene of Śiva as *Gajāntaka* on the right side (pl. 2) and Rāvaṇa fighting the elephant (Dig-gaja) on the left (pl. 3). The latter is the subject of our present study. The elephant-fighting theme, however, would appear to be the one and only known example of sculptural representation in the whole range of Brahmanical art in India.

The age and date of the temple invariably make us turn our attention to the well-known literary composition



Pl. 1, Lakkundi Kāśiviśveśvara Temple, general view (courtesy : Arch. Sur. India).



Pl. 2, Lakkundi Kāśiviśveśvara Temple : Śiva-Gajāntaka sculpture.

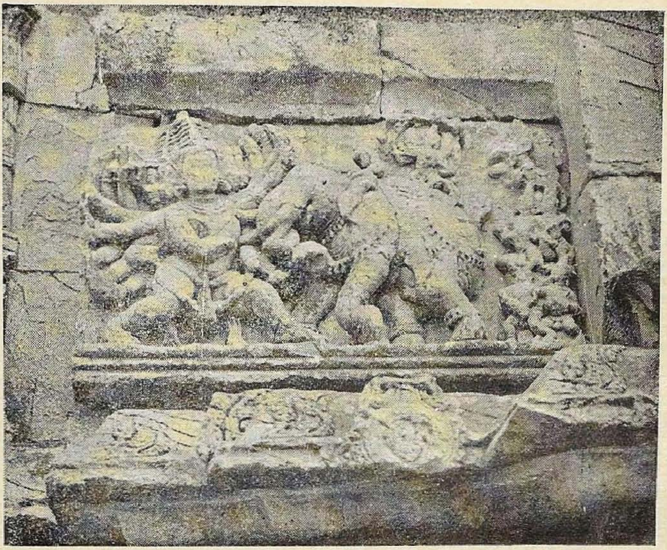
mentioning both tbe Rāvaṇa-themes stated above. This is the *Rāmāyaṇa Campū* Kāvya of Bhoja, which could well be placed in the 11th-12th centuries A.D. In the Sundara-kāṇḍa of this *Campū*, the scene of Hanuman confronting Rāvaṇa in his court is narrated in three verses, with vigour and grandeur, in which the element of *Atiśayōkti* necessarily enters. Of these the two verses pertaining to the two Rāvaṇa-themes mentioned earlier deserve to be quoted in full.

> So' yam dadarśa daśa-kandharam *andhakāri-*
> *līlādri-tolana-parīkshita-bāhuvīryam* |
> bandīkritendrapuravāravadhū-karāgra-
> vyādhūta-chāmara-marut-chalitōttarīyam ||
> *samgrāma-keḷi-Parighaṭṭana-bhagnamagna-*
> *dig-danti-danta-krita-mudra-bhujāntarālam* |
> chhāyātmanā prati-taranga-virājamāna-
> śītāmśumaṇḍala-sanāthamivāmburāśim ||

The *Gajāsuramūrti* episode finds a place in the *Kūrma purāṇa* associated with the description of a linga called *Krittivāseśeśvara* at Kāśi although it is found in variant versions in *Vāraha purāṇa* and *Suprabhedāgama*. Since this sculpture finds a place in Kāśi Viśveśvara temple of Lakkundi, we may take it that the *Kūrma purāṇa* tradition was taken by the Lakkundi master-mason. The sculpture appears to be almost a compromise between the Hoysala versions of *Gajāntaka* as, for instance, in the case of Amritapura and Halebid specimens, and the Southern versions, as for example, from Darasuram and Tiruchengattankudi in the Tamil country. The figure is neither in *chatura* pose of the former group, nor in the *utkuṭikāsana* pose of the latter, but is a half-gyrating posture with the loins turned to the front. The figure has 10 hands, and unlike the Northen versions, the elephant-head is shown in its natural position at the right of Śiva, the skin forms a *prabhāmaṇḍala* around the God, and its tail is hanging down on proper left of Śiva. Most of the hands are broken but those that are in tact, carry on the right of the image, the trident and tusk, while some hands on either side support the edge of the elephant skin. Below the dancing Śiva on its left are shown, according to tradition, Pārvatī (but without Skanda) and Ganeša, while to the right stands a figure, probably Brahma, but too damaged to be identified.

Broadly the specifications of *Amśumad-bhedāgama* appear to have been subscribed to, altough, the Northern and Eastern versions of *Bhairava-Gajāntaka* would seem to have influenced the elephant disposition. The dedication of the temple to Śiva as Kāśi-viśveśvara would thus be appropriate in more than one respect.

It is clearly seen here that, on the one hand, the sculptors or at least the master-builders of great temples were great connoisseurs of art as well as literature, and were endowed with the talent of incorporating imaginative details into the ornamental mosaic of the temple, and, on the other, they were sufficiently free from any narrow prejudices which would have prevented any delineation of the exploits of Ravana. Indeed, not a little subtlety and didactic spirit are infused into the two panels on either side of the main rear-side niche of the cellar, one showing the recognised valour and might of the arms of Rāvaṇa and the other depicting Lord Śiva himself as the venquisher of the elephant demon. Thus the very apposition of the two *Gajamardana* themes, one by a mortal and the other by God, would constitute a pithy delineation of the Bhakti-Sakti equation and would thus be unique from the ethical or the cultural view-point. It is quite conceivable that the artist chose these two together deliberately for indicating how ephemeral was Ravana's conquest of the Dig-gaja while how gracious and protective (for *loka-kalyāṇa*) was the act of Śiva as the killer of *Gajāsura*.



Pl. 3. Ravana fighting the elephant, Lakkundi.

THE TEMPLE AS A CULTURAL CENTRE*

By

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The Hindu temple, like the religion which it represents, has had a long history. Its genesis has been a matter of controversy, some tracing it to the burial site, others to the hero-stones of old, and so on. There is no doubt that in pre-historic times the worship of images in the open, possibly under trees, preceded the erection of temples. Though image-worship was common among the people of the Indus valley culture of old, and though they had attained a remarkable measure of progress in the art of building, there is little evidence to show that temples as such had been erected by them. The worship of Mother Goddess, of a male god seated in a yoga-posture, probably the proto-type of the later Śiva, as well as the worship of the phallus seem to have been in vogue. But the relics in the sites in which they were discovered do not suggest that they had been enshrined. However, the very fact that they were found among the ruins of destroyed cities does not warrant a definite conclusion as to whether they had been enshrined or not.

Again, during the Vedic period, temples are not known to have existed; there is no reference in the Vedas to worship in temples. Nature worship and adoration of personified elements of Nature, with or without the accompaniment of sacrifices, must have taken place in the open for quite a long time. With the development of settled life and progress in the arts and crafts, temples might have appeared in the age of the Mantras and of the Epics.

By the 4th century B. C., the cults of Śiva and Vishnu, and particularly of Krishna had taken distinct shape and worship in enshrined temples appears to have become popular in and around Mathura. An inscription near Udaipur in Rajputana, belonging to about 150 B. C. speaks of a temple of Vāsudeva. Erection of temples seems to have received

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an impetus about the dawn of the Christian era through the Mahayanist influence. The rock-cut chaityas of the 2nd and 1st century B. C. must have served as models for the Hindus to construct their own shrines. We have specific mention of Hindu temples in the 1st century A. D. Temples to Gauri are mentoned in the *Saptasati*, compiled by Hāla, the 17th Sātavahana king who ruled in the first quarter of the 1st century A. D.

In the extreme south of India temples are known to have existed in the Sangam age, commonly assigned to the early centuries of the Christian era. The reference to the shrine of 'Mukkaṭchelvan' is unquestionably to that of Śiva, notwithstanding the doubts expressed by some. Śeṅgaṇan who lived towards the close of the Sangam epoch, is reputed to have built 70 temples of Śiva. It is notable that the temple and the palace are both indicated in Tamil by one and the same word 'Koil'.

In North and Central India the early structures were either rock-cut temples or those built of wood. In the South for quite a long time they were constructed only of wood or of bricks and mortar. These early patterns continued till the Western Chalukyas employed stone for the purpose. However, the systematic construction of stone temples began in the South with Mahendravarman I, the Pallava king known as 'Vichitrachitta". In fact, he himself has expressed that he took a delight in the construction of temples without the use of brick, timber, metals or mortar.

Temples became very popular from the 7th and 8th century onwards with the development of the Bhakti movement. Kings and wealthy men vied with each other in the construction of and endowments to temples. The golden age of temple construction was the period of the Imperial Cholas when the magnificent temple of Tanjore and that of Gangaikondacholapuram appeared along with several others. The tradition of constructing and embellishing temples was continued by the later Pandyas, the Vijayanagar emperors and the Nayak rulers. After the 18th century the construction of huge temples received a set-back in the South with the appearance of the struggle between the Western powers for supremacy and the final establishment of

British sovereignty. But the remarkable feature of the history of Hindu temples is that in South India they have not suffered much from the ravages of invaders and iconoclasts, with the result that as compared with the rest of India, the South has fortunately preserved its old temples intact.

It is important to realise that the Hindu pantheon, no less than the style of construction, was a product of the admixture of features developed by various races. There is evidence of the fusion of the Dravidian, Proto-Austroloid and Aryan elements. The controversy over the genesis of Śiva worship apart, there is no doubt that Muruka and Koṟṟavai became transformed into Subrahmanya aud Durgā respectively. The practice of having Mithuna sculptures and paintings in temples is probably traceable to Graeco-Roman influence and to Tāntric Buddhism. Under the Jain and Buddhistic influence the practice of offering animal sacrifices ended in the Hindu temples as well.

In due course the temple became the pivot of the village. With the popularisation of temple worship by the Nāyanmārs and Ālwārs its importance attained a great height. The Bhakti movement laid stress on the idea of a personal god and the emotional appeal made by the movement to devotional prayers had a profound influence in making it popular. Almost every one in the village offered worship at specified times in the temple, while on occasions of special celebrations and festivals, people from far and near used to throng the temples.

The temple became not only a place of worship but the very focus of the entire life of the people of a village. It has been rightly said of Hindu temples that "they were fortresses, treasuries, court-houses, parks, fairs, exhibition-sheds, halls of learning and of pleasure, all in one". Several temples have afforded protection for people against marauders and invaders. In various ways temples have proved themselves as agents of poor relief. As landholder, consumer of goods and services and as employer and in short as the focus of social life and development, the temple of medieval times has played a unique role. Above all the temple as well as the Maṭha attached to it served as the centre of cultural and educational activity.

What is culture? Perhaps it is one of the over-worked and much-abused words of modern times. In fact, in the

name of culture, most uncultured things are done and uncultured ideas are expressed. Though it is not easy to provide a simple and comprehsnsive definition of culture, its outstanding features may be mentioned. Intellectual attainment through knowledge and an intellectual awareness and curiosity are fundamental elements of culture. Besides, culture has intimate relation to social habits and customs, behaviour and manners. In fact culture has a direct bearing on the way of life as well as on the outlook on life. A person's culture is obviously influenced by one's parentage, social environment and positive scope for self-improvement provided by education and training. It is in respect of these latter facilities that the temple has proved to be a centre of culture.

In the first place, devotees congregating in a temple for worship normally subject themselves to a certain measure of physical and mental discipline. Personal cleanliness, including the taking of baths before going to the temple and the wearing of clean clothes are aids to physical discipline. Fasts on particular days or at specified times of certain sacred days serve as auxiliaries to discipline. More important is the mental cleanliness and the scope for concentration and meditation. True, there is no ostensible test by which these can be measured. They are essentially internal and psychic in character. But by and large, other things being equal, the worshippers have a greater chance for developing these qualities than others.

More positive is the facility for education that the temple provided. During the period when other public agencies like the State had not begun to shoulder the educational responsibility it was primarily the temple and Maṭha which provided the facility for education. Many are the inscriptions of medieval times that speak of the educational facilities provided by temples.

Epigraphs at Tiruvoṟṟiyūr speak of the recital and teaching of Prābhākara (mīmāmsā), Rudra, Yāmala, Purāṇa, Śivadharma, and Bhārata. Besides sacred literature, even subjects like Vyākaraṇa (Grammar) and Astrology were taught. Again the celebrated inscription of Rajendra Chola at Eṇṇāyiram registers an endowment for the maintenance of a college for Vedic studies. At Puravasseri near Suchindram there is found an inscription belonging to 1196 A. D. which registers a gift

of land as *kidaivritti* for maintaining two teachers to expound the Ṛg and Yajur Vedas. The famous epigraph of Vira Rajendra at Tirumukkūḍal refers to a school maintained in the Jnāna Mandapa in the temple for the study of the Vedas, Sastras, Grammar etc. Usually in a spacious Mandapa which could accommodote a large gathering of people, a prominent scholar chanted hymns of the Vedas and expounded them to his ardent hearers. In another Mandapa, the celebrated epic Mahabharata, which has moulded the life and character of the Hindus for ages, was read and explained to the people. The Dharmasastras, embodying the rules of right conduct, the Puranas, Grammar, Rhetoric, Logic, Astronomy, Medicine and other special sciences were taught to those who thronged to learn them.

The Ghaṭikās and Maṭhas provided systematic training to pupils in sacred lore. The Ghaṭikās of Kanchi were perhaps the most outstanding institutions of the kind in South India. Still further south we hear of Śālais which were really residential halls of learning. The Śālai of Minchirai, the Śrīvallabhapperumchālai at Kanyakumari and the celebrated Kāndalūr Śālai are known to have served as schools of religious learning. For the Salais provision of a regular income was made from time to time by kings and other wealthy patrons. The identification of Kāndalūr Śālai has been a subject of acute controversy. Most of the South Indian scholars have taken it to mean the harbour at Kāndalūr and that the mention of it in Chola inscriptions indicates a naval victory off the portstead of Kandalur. But the other interpretation that it referred to a residential hall of learning seems more appropriate. The context in which it occurs and the lines succeeding the reference to Kāndalūr Śālai suggests that it was an institute of learning where free food was provided for scholars. The inscription of Parāntaka Pandya, for example, makes it clear:

1. ஸ்வஸ்திஸ்ரீ திருவளரச் செயம் வளர
தென்னவர் தங்குலம் வளர,
அருமறை நான்கவை வளர,
வினைத்துலகுந் துயர்நீங்கத்
தென்மதுரா புரித்தோன்றி
தேவேந்திரனோடினிதிரு

2. ந்து, மன்னர்பிரான் வழுதியர்கோன்
வடிம்பலம்ப நின்றருளி,
மால்கடலே எறிந்தருளி
மலேயத்துக் கயல்பொறித்துச்
சேரலனேச் செருவில் வென்று
திரைகொண்டு வாகை சூடிக் கூப
3. கர் கோன் மகட்குடுப்பக்
குல விழிருங் கைக்கொண்டு
கன்னிப்போர் செய்தருளிக்
காந்தளூர் சாலே கலமறுத்து
மன்னுபுகழ் மறையவர்தம்
மணியம்பலத்திருந்தருளி ஆங்கவர்களற
4. ம் வளர்ப்ப அமைத்த **பேராயிரத்தெண்மர்**
அவிரோதம் பணிப்பணியால்
மறைபேர்த்துக் கல்நாட்டிப்
பண்டுள்ளபேர் தவிர்த்து
அளப்பனவும் முகப்பனவும்
நிறுப்பனவும் கயரலழுதி அனந்தபுரந் தெம்மாற்கு.

It seems that 'Kalamaruttal' does not refer to the destruction of a fleet but the provision for the feeding of a fixed number of persons. Kalam stands for 'UṆKALAM', figuratively plates and really the amount of rice for feeding an allotted number of persons—here a specified number of brahmin scholars. The reference to 'Āyirattenmar' make it clear that 1008 persons were the permanent members of that institute of learning. Apparently Kāndalūr Śālai was something like an University, similar to those we hear of in Northern India, such as those at Taxila, Nalanda or Vikramasila. This seat of learning was so important that the kings of the three famous dynasties-the Chera, Chola and Pandya-vied with each other in securing possession of this celebrated place.

That the Śālai at Kanyakumari was another hall of learning or hostel for scholars is evident from several inscriptions. For example, the following epigraphic reference proves this:

"இவ்வூர் ராஜராஜன் சாலேக்கு
சாலாபோகமான ஊர்கள்"

Again: "குமரி ராஜராஜன் சாலேயின் சாலா
போகம் நாஞ்சிநாட்டு மணற்குடி
ஊரோங் கைத்தீட்டு"

The scholars were called Śaṭṭar—"ராஜ ராஜேசுவரத்துச் சட்டப்பெருமக்கள் வசம் ஆண்டாண்டு தோறும் இந் நெல்லு அழக்கக் கடவோமாக இசைந்து இக்காசுகொண்ட மணற்குடி ஊரோம்" . . . and so on.

That 'Kalam' denoted the share of each for the provision of food is clear from several inscriptions. For example, an epigraph of the 14th year of Kulottungar speaks of 'அமுது செய்யக் கற்பித்த கலம்'.

It is true that the education provided in the ghaṭikās and temples was almost exclusively for brahmins; but that was in pursuance of the prevalent traditions of the day. It is unfair to condemn age-long practices in the light of modern ideas. Nevertheless, it is true that every society must necessarily change if it is to survive; however, change should not mean a violent break with the past, but a new synthesis of past wisdom and present needs.

It may be observed that in temples and Maṭhas of old, apart from instruction provided for brahmins there was also scope for popular education in a limited measure. In many of the South Indian temples recitations and expositions of the epics and the Puranas took place.

There is inscriptional evidence to show that this practice was in vogue in the temples at Tūruvoṟṟiyūr, Eṇṇāyiram, Tirumukkūḍal and Tirubhuvani. In the West Coast temples too, it was not unknown. We find at Tirukkadittānam an inscription of Bhaskara Ravi Varman, assignable to the last decade of the 10th century A.D., which mentions the practice of reciting the Mahābhārata.

Another institution of popular religious instruction was through the recitation of Tamil hymns before the deities at stated times. The practice of singing the Tiruppadigam, i.e., hymns of the Dēvāram, Tiruvāchakam and Tiruppallāṇḍu was in vogue in South India clearly from the 10th century onwards and possibly from a slightly earlier date. The practice of chanting Tiruppadigams must have commenced as early as the reign of the Pallava King Vijaya Nandi Vikrama Varman. This is evident from the Tiruvallam inscription, which enumerates the reciters of the Tiruppadigam among the employees of the temple. From the reign of Parantaka Chola I onwards numerous inscriptions speak of endowments made for the recitation of Tiruppadigam

and Tiruvāymoḻi. It appears to have been systematised by Raja Raja I who was a great organizer of the practices and celebrations in the South Indian Temples. An epigraph of Rajendra I mentions a 'Dēvāranāyakan', apparently a Superintendent of Devāram. This indicates the existence of a department of State which supervised and controlled the performance of this service in various temples.

Discourses and discussions on religious themes seem to have been held in temples or maṭhas. A piece of very early evidence of religious discourse is found from the Amaravati sculptures where a vast concourse of people is shown listening to what was apparently a disquisition. Even women are found to have attended the discourse. In much later times discourses among the exponents of the different religions of Hinduism, Jainism and Buddhism appear to have been held in temples and Maṭhas. These were common in the days of the Nāyanmārs and the Āḻvārs. During the medieval period of South Indian history discourses were generally held in the Maṭhas. These were not confined to brahmins only. Members of the higher sections of the non-brahmin communites also participated in them.

There is another respect in which the moral conduct of the brahmins as well as of others were influenced by the temple. Vows were taken in front of the temple; the idea was that divine sanctity was attached to such vows. In respect of quite a large number of people who took such vows, adherence to the right code of moral conduct would have been a motive force.

Besides sacred literature and devotional songs, music and dance formed a part of the Nityotsavas or the daily services. These appeared prominently during the special celebrations and annual festivals. Almost every big temple maintained its own permanent staff of musicians, vocal and instrumental. Numerous types of musical instruments were in use. Among musical instruments employed in temples, mention is made in inscriptions of Yāḻ or Vīṇai, Kuḻal, Uḍukkai. Kuḍamuḻa, Kalam as well as Mattalam, Karaḍigai, Segaṇḍi, Kaimani, Parai and Sangu. Here is ample evidence to show that teachers of music and dancing, the Naṭṭuvanārs as they are called, were employed by the authorities of the temple to instruct the Devadasis in these arts. Invariably the best

musicians, pipers and drummers as well as dancers of the region were enrolled and maintained by the temples. It is no exaggeration to say that these arts owe their development to the temples and royal courts.

Finally the arts of architecture, sculpture, and painting attained a remarkable progress only in and through the temples. In India, as in ancient Greece, art was the handmaid of religion. The temple was verily the epitome of the architectural and sculptural attainments of the bygone ages. Carving both on metal and wood reached a high degree of progress. Images in bronze, silver and gold were skilfully carved. The Chola Bronzes are world-famous. Painting was developed not only in Buddhist chaityas and vihāras but also in Hindu temples.

Decline of the position and service of the temple

Though the formal services provided by the temple are continued to this day it is an unquestionable fact that the temple has suffered in its prestige and appeal so far as the bulk of the people are concerned. There are fewer persons going to the temple and offering worship there than before. There is an atmosphere of apathy, scepticism and even of contempt for the age-long practices and beliefs. The beginnings of these heretical tendencies are traceable to the century when western tradition and western ideas penetrated the land. The age-long veneration and respect for established beliefs and practices witnessed a serious challenge. Many educated people become indifferent to the traditional beliefs while they fail to absorb the really valuable ideas of the west.

One of the important reasons for the growing apathy has been the migration of people from villages to towns and cities. Western education, together with the changed nature of the employment market drew people to urban areas, particularly, the intelligentsia from the villages. The spread of certain new ideas and the contact with the westerners and the realisation of the advances of Science accounted for increasing scepticism. It cannot but be admitted that the activities of the Christian Missionaries openly and otherwise promoted an irreligious attitude among Hindus.

Above all in quite recent times certain political parties have turned against the Hindu religion and its sacred

institution, namely the temple. This is, to say the least, most unfortunate. Communal difference may exist especially in the employment field but that need not be prostituted to rouse antipathy to religion as a whole. Hatred of a particular community need not and should not pave the way for atheism. One can understand true atheim arising out of deep study and contemplation; the great Buddha was one of the early atheists. But here the position is different. Lack of initial faith has been worked up to a wholesale condemnation of all that stands on faith. One need not believe in miracles. Which religion in the world is devoid of faith in miracles? But it should be realized that there are different ways of approach to godhood which may vary from individual to individual and from class to class. It is cruel to drive masses of unthinking people into the abyss of apathy, in order to subserve personal or communal ends.

Further, Hinduism stands far above Brahmanism. The mere circumstance that the priesthood is composed of Brahmins or that the sacred lore is Brahmanical in character, does not make Hinduism co-eval with Brahminism. Hinduism is much wider and more comprehensive; it derives its original source from elements outside the Brahmanical fold as well; its genesis is traceable, largely though to Brahmanism, also to Dravidian concepts and practices, proto-Anstroloid beliefs and other non-Aryan elements. In this connection it is important to remember that the South Indian temple resembles not only in its structure but also in its organisation the Sumerian temple. The Devadasi system, the annual Tirukkalyāṇam and other features found in the South Indian Temples have their counterpart in the Sumerian organisation of temples. Even among people connected with the temples directly or otherwise normally 70 per cent of the people were persons other than brahmins as may be seen from numerous inscriptions, for example, from Rajendra Chola I's epigraph at Kolar regarding the various classes of servants employed in a Durga temple. Hence those, out for decrying Aryanism or Brahmanism, whatever the justification, should keep the South Indian temple from out of their targets of attack.

But the real danger is the passivity and indifference of the average Hindu, the brahmin included. The external observances are forgotten while the internal or psychic

approach to religion is either unknown or is not developed. True, temple-worship may not be needed for those who are spiritually ripe; but in reality, we have more often than not, neither the one nor the other.

In fact we are faced with apathy, scepticism and absorption in materialism. This ought to be arrested if Hinduism is to survive. There is no use of deluding ourselves into the belief that Hinduism is strong enough to overcome these petty onslaughts and minor dangers. In fact we are passing through a critical phase of our history in relation to religion and those who believe in the appearance of avatārs to overcome crisis can well feel that such a stage has come very near. A Śankara or Rāmānuja, a Rāmakrishna Paramahamsa or Vivekānanda, a Gandhiji or Aurobindo has to emerge and stem this tide of heresy and apathy.

What is to be done really in order to strengthen the faith in the temple and thereby promote not only piety but also our distinctive culture? A high-power Commission, the Hindu Religious Endowments Commission is touring the country and collecting evidence concerning the ways and means of rejuvenating the service in temples, the improvement of the training and equipment of the archakas and so on. From the newspapers it is learnt that some witnesses have suggested the creation of institutions for providing archakas with systematic training in āgamas and pūjās; others have recommended the conducting of religious discourses and preaching by competent persons while still others have counselled the opening of Colleges giving both secular and religious instruction to pupils. Laudable as these suggestions are, could they be expected to rejuvenate our religion, to infuse enthusiasm among temple-goers and to induce others to develop the age-old habits of worshipping at temples and performing the religious duties enjoined on each of us by custom and tradition. There is no use singing of our past glory; the present deterioration must be faced and the prospects of a bright future ensured. Discourses may attract but a few. Devāram schools also cannot expect to have large numbers of students. Nor would Colleges where religious and secular instruction is provided attract many, even with the bait of scholarships. In an age sunk in gross materialism

only that school or college which would provide an opening for employment would be sought. In reality the starting of colleges which can provide a secular and religious instruction should be preceded by an alteration in the curricula of studies. As a preliminary step it may be suggested that *Hindu hostels* can be started, largely with the aid of funds from temples. The residents would have to bear a large part of the expenses themselves; but provision for religious instruction may be made from out of the temple funds. The principal aim should be to offer religious instruction and afford training for a disciplined life. Strikes should be banned and those who indulge in strikes should be totally expelled. But the cynic is sure to scoff at this counsel of perfection.

At the very outset the problem of admission to the hostels would face the authorities. I would straightaway say that membership must be open to all deserving Hindus irrespective of caste. This may be a revolutionry step but it has to be adopted in order to provide for the solidarity of the Hindu fold.

The conditions of admission, the choice of suitable wardens and proctors who must be ideal Hindus in the true sense of the term are all problems bristling with difficulties. But a firm determination to serve the future of the Hindu community and to make it regain its vast glory and culture may, God-willing, help the cause. What the temple of old provided has now to be provided by the temple, school, college, and hostel together. Discipline is the supreme need of the hour; discipline at the school, college and in society at large. One of the devices for securing it is by reviving faith in religion and importing it into the various grades of society.

HISTORY OF ĀHAR

By

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The village of Āhar, situated on the banks of a stream of the same name in 24° 25′ N and 73° 44′ E, is about 2 miles east of Udaipur city. Its old names as known from inscriptions and Jaina manuscripts were Āghāṭapura and Aṭpura.[1] There are local traditions about its antiquity.[2] The antiquity of this place is evident also from the study of its ruins. In the excavations of a mound locally known as *Dhūlakoṭa*, a large quantity of painted black and red ware has been discovered and it is dated 500 B. C. or earlier.[3] The continuous occupation of the site over a long period is also clear from several building levels.

The early history of Āhar is in obscurity but from the tenth century A. D., it became the capital of the Guhila kings, the ancestors of the Rāṇas of Mewar before they migrated to Chitore. Before it was made the capital, it was well-known by the *tīrtha* of Gangodbheda. During the reign of Bhartribhaṭṭa II, a prince named Ādivarāha built a temple to God Ādivarāha at the holy place known as Gaṅgodbheda (now called Gaṅgodbhava) of Āghāṭa in 943 A. D.[4] His son and successor was Allaṭa, who probably transferred his capital from Nāgdā to Āhar, taking into consideration the sanctity of the place. He was a powerful ruler and killed Devapāla, probably the Pratīhāra ruler of Kanauj in the battlefield.[5] He was an able administrator which is clear from the fact that he introduced an elaborate system of

1. IA. 39, p. 186

2. It is said to have been founded by Āśāditya upon the site of the still more ancient capital of Tambanagarī where dwelt the ancestors of Vikramāditya before he obtained Ujjain. This place was also famous by the name of the famous Tīrtha Gangodbheda where the Chhatree erected in a holy tank is said to be that of Gandharvasena, father of Vikramāditya.

3. IAr., 1954-55, p. 14.

4. ARRMA. 1914, No. 1.

5. URI. p. 124.

administrative machinery. Mammaṭa was his Chief Minister and the Minister of Peace and War (*Sāndhivigrahika*) was Durlabha Rāja. Mayūra and Samudra were the depositaries of the legal documents (*Akshapaṭalika*). Nāga' was the chief bard and Rudrāditya was the chief of medical man. At this time, it became a great centre of trade, frequently visited by the merchants from the places such as Karṇāṭa, Lāṭa Madhyadeśa and Ṭakka. This town was inhabited by the people of different classes such as sweetmakers, gamblers, oilmen, garland-makers, fruit-sellers etc. The temple of this place was very famous. An inscription of 953 A. D. records the construction of this temple in Varāha form and the assembly consisting of the *Goshṭhīkas* such as the members of the royal family, Mahālakshmī, her son Allaṭa, the then King, his son Naravāhana and some of his ministers and officers who were appointed for the management of the affairs of the temple[1]. For the maintenance of this temple, donations were fixed. Elephants, horses and other animals entering the market with goods for sale were charged. The people following different professions had to pay something for the maintenance of the temple. The merchants of Karṇāta, Madhyadeśa, Lāṭa, and Ṭakka who came there had also to pay to meet the expenses of temple.

After Allaṭa, his son Naravāhana became the ruler who appointed Śrīpati to the post of depositary of the legal documents (*akshapaṭalika*) a post formerly held by his father Mayūra.[2] His successors were Śālīvāhana and Śaktikumāra respectively. Śaktikumāra obtained the glory and consolidated his kingdom. At this time, Āhar was the abode of glory. During his reign, a person, who originally belonged to Vasantagadh, came to this place and ercted a temple of the God Nānigasvāmī in 977 A. D.[3] Mammaṭa and Gundala, who have been described as the two arms of Śaktikumāra were the ornaments of the capital and were well-versed in state affairs. After the death of his father, his son Mammaṭa assumed the office of *Akshapaṭalika*. At his request, the king gave 14 *drammas* to the temple of Sun yearly[4]. Probably,

1. IA. 58, p. 53.
2. URI. p. 135.
3. IA. 39, p. 191.
4. URI. p. 130.

during his reign, the Paramāra ruler Munja of Malwa destroyed Āghāṭa, the pride of Mēdapāṭa. The vanquished Chief saved his life by seeking shelter with the Rāshṭrakūṭa ruler Dhavala of Hastikuṇḍī.[1]

Śaktikumāra was succeeded by Ambāprasāda. From the fragmentary inscription found at Āhar, it is known that his queen belonged to the Cālukyan family.[2] Vākpatirāja II, ruler of Sambhar killed Ambāprasāda, the ruler of of Āghaṭa.[3] After him, his brother Sachivaramaṇa became the ruler of Āghāṭa. From the fragmentary inscription brought from Āhar,[4] it is known that during his reign, a person is said to have erected a temple known as Śrīrahileśvara after the name of his father. The wife of the latter named Mahimā is said to have been the daughter of a Chālukya prince named Sodguka.[5] The next important ruler was Vairisiṁha. In the inscription of Bhainrāghāṭa[6] dated 1155 A.D., there is a mention of the names of the rulers Hansapāla, Vairisiṁha and Vijayasiṁha. As Āhar was destroyed by enemies in early times, Vairisiṁha, therefore, erected a fresh rampart having four gates facing all the four cardinal directions round Āghāṭa.[7] Vairisiṁhā was followed by Vijayasiṁha who seems to have transferred his capital to Nākdā as it is clear from the Pāladi inscription dated 1083 A.D.[8]

That Sāmantasiṁha who ruled in 1179 A. D. seems to have lost Āghāṭa to the Chālukyan ruler of Gujarat is clear from the inscription of 1207 A.D.[9] This inscription shows that Bhīmadeva II granted an *arghaṭa* (well) called Māodā at Āhar in the territory of Medapāṭa which was under his rule, together with the cultivable land attached to it and a field belonging to the same well to the Brāhmaṇa Ravideva, son of Vīhaḍa belonging to the Rāyakavāla caste and

1. IA. 10, p. 20.
2. ARRMA. No. 2.
3. PM. p. 115.
4. PRAS. wc., Inscription 1906, No. 2234.
5. PRAS., wc., Inscription 1906, No. 2234.
6. URI. p. 139.
7. EI. XXX, Pt. VI, p. 325.
8. *Ibid.*
9. ARRMA, 1934, p. 4.

Kṛshṇātrīya gotra and an inhabitant of the village Naulī. It further contains orders of the king that the ninth part of the crops produced by irrigation from this well should be given to the temple of Bhāilasvāmī of Āhar. This inscription shows that the territory of Medapāṭa or Mewar was under the sway of Chālukya Bhīmadeva. Kumārasiṁha, the younger brother of Sāmantasiṁha opened negotiations with the king of Gujarat and with his assistance turned Kīrtipāla, the ruler of Jālor out of Mewar and after pleasing the ruler of Gujarat took possession of Āghāṭa and he subsequently became the ruler before 1182 A. D.[1]

Even afterwards, the importance of Āghāṭa continued as before. Copies of the Jaina manuscripts were written at this place. During the reign of Jaitrasiṁha, copies of manuscripts namely *Aughaniryukti*[2] and *Pākshikavṛtti*[3] were written on palm leaves in 1228 A. D. and 1253 A. D. respectively during the reign of Jaitrasiṁha. In the body of the manuscripts, there is a mention of Jagatasiṁha who was the Chief Minister of Jaitrasiṁha. These copies are useful from historical point of view as they furnish information regarding the long reign of Jaitraisṁha. Jaitrasiṁha was succeeded by his son Tejasiṁha. During his reign, an illustrated copy of the manuscript *Śrāvakapratikramaṇachūrṇi*[4] on palm leaves was written in 1261 at Āghāṭa when Samuddhara was the Chief Minister. It contains the six pictures which throw light on dresses and manner of people in the thirteenth century in Mewar. Besides, it indicates that Āhar was a seat of learning and scholars and poets received patronage from the state which gave a great fillip to the literary activities. Āhar appears to have remained the trade centre even in later times. From the Chitorgarh inscription of 1278 A.D., it is known that Mahārāṇa Samarasiṁha granted land to the temple for a monastery to Pradyumnasūri with some endowments managed from the *maṇḍapikā* of Āghāṭa.

Āhar was a great centre of Brāhamanical religion. It was famous by the name of the Tīrtha of Gangodbheda in

1. URI. p. 147.
2. PR. III, p. 52.
3. *Ibid.*, p. 130.
4. *Ibid.*, V, p. 23.

early times. It is mentioned in the list of holy places associated with[1] Śaivism in the Bijauliā rock inscription dated 1169 A.D.[2] When it became the capital of the Guhila rulers, it received special encourgement from them towards religious activities. Temples were built from time to time. During the reign of Bhartribhatta II, the temple of Ādivarāha was built in 943 A.D. A temple in the form of Varāha was constructed when Allaṭa was ruling. In the tenth century A.D. there was a Sun-Temple. The temple of Bhāilasvāmī was well-known in the 12th century A.D.

As the Guhila rulers were liberal in their religious views, Jainism flourished side by side with the Brahamanical religion. Pradyumna Sūri of Chandra Gaccha is said to have defeated the Digambara saints in discussions in the royal court of Allaṭa at Āghāṭa.[3] From the *Rasasaṁgraha*, it is known that the Minister of Allaṭa built the Jaina temple and got the image of Pārśvanātha installed through Yaśobhadra Sūri of Saṇḍeraka Gaccha who passed away in 972 A.D. This is further confirmed from the Jaina inscription found on *Devakulikā* of the Jaina temple.[4] In this inscription Mayūra, Śrīpati and Mammaṭa have been described as *akshapaṭalādhīśas* respectively of Allaṭa, Naravāhana and Śaktikumāra. They might have constructed this Jaina temple. Dhanadeva, who lived in the tenth century A.D., refers to the temple of Mahāvīra in his poem *Satyapurīya Mahāvīra Utsāha*.[5] Siddhasena Sūri, author of the 12th century, refers to this place in the Sakala-Tīrthastotra.[6] Jagachandra Sūri was a great Jaina ascetic who performed hard penances. Seeing him, Jaitrasiṁha, the ruler of Mewar, gave him the title 'Tapa' in 1228 A.D. at Āghāṭa.[7] The Chief Ministers of Jaitrasiṁha and his son Tejasiṁha were Jagatasiṁha and Samuddhara respectively. By the inspiration of Jaina Saints, several copies of manuscripts were prepared

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1. ARRMA. 1922-23, No. 8.
2. EI. XXIV, p. 91, V, 65.
3. JSS. p. 192, F.N. 198.
4. URI. p. 133.
5. JSS. III, 1.
6. GOS. LXXVI, p. 156.
7. JSS. p. 395.

under the royal patronage. Jhanjhana in the company of his teacher Dharmaghosha Sūri organised the Saṁgha to holy places and visited Āghāṭa also.[1]

Āhar gave the name of Āhariā to one of the gotras of Gehalot race. Āhariā gotra is also found among the Chāraṇas. It shows that these people lived at this place in large numbers in early times. It is, therefore, clear that Āhar was a town of great importance from social point of view.

ABBREVIATIONS

1.	ARRMA	=	Annual Report, Rajputana Museum, Ajmer.
2.	EI	=	Epigraphia Indica.
3.	GOS	=	Gaekwad Oriental Series.
4.	IA	=	Indian Antiquary.
5.	IAR	=	Indian Archaeology, Report.
6.	JSSI	=	Jaina Sāhitya Saṁkshipta Itihāsa
7.	JSS	=	Jaina Sāhitya Saṁśodhaka.
8.	PR	=	Peterson's Reports.
9.	PV	=	Prithvīrājavijayamahākāvya.
10.	PRAS. wc	=	Progress Report, Archaeological Survey, Western Circle.
11.	URI	=	Udaipur Rājya kā Itihāsa.

1. *Ibid.*, p. 406.

GOVINDĀNANDA, THE LEAST APPRECIATED BENGAL NIBANDHAKĀRA*

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Though Govindānanda's four *nibandhas*, viz. Varṣakriyākaumudī, Dānakriyākaumudī, Śrāddhakriyākaumudī and Śuddhikaumudī have been published[1] under the editorship of the late MM. Kamalakṛṣṇa Smṛtitīrtha more than half a century ago, yet they have not still attracted the adequate attention of scholars. The present writer submitted a paper on 'The Dānasāgara and the Dānakriyākaumudī' to the 18th session of the All-India Oriental conference, held at Annamalainagar in 1955 and also contributed another paper 'The Varṣakriyākaumudī of Govindānanda kavikaṅkaṇācārya—a study' to the Adyar Library Bulletin Silver Jubilee volume, in December 1961. The object of the present paper is to examine the date of Govindānanda from internal sources and study the definition of śrāddha, as given by him in his Śrāddha-kriyākaumudī (pp. 21-5).

(A) Govindānanda's date

The late Rai Bahadur Manmohan Chakravarti in his paper viz. 'Contributions to the History of Smṛti in Bengal and Mithilā'[2] has not only not discussed the contents of the above four works of Govindānanda in his description of this Bengal author but also failed to appreciate the verse,[3] incorporated by the editor in his preface to the Varṣa from the only Ms. of the Jyotiṣmatī, an unpublished work of Gaṇapati Bhaṭṭa, the author's father, deposited in the custody of one of his descendants. The verse in question

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1. In the *Bibliotheca Indica*, 1902-1905.

2. Journal of the Asiatic Society of Bengal, Vol. XI (1915), pp. 311-406.

3. विश्वाङ्गश्रुतिसम्मिते कलियुगस्याब्दे प्रसिद्धाह्वयो भट्टः ख्यातगुणोत्तरो गणपतिर्ज्योतिर्विदामग्रणीः । लक्ष्मीनन्दिपुरन्दरानुजपदद्वन्द्वारविन्दार्पितस्वान्तः सन्ततमिन्दिरापरिगतो ज्योतिष्मतीमातनोत् ॥

definitely states that Gaṇapati composed that work in the kali year 4613 (viśvāṅga-śruti-sammite kaliyugasyābde), corresponding to 1512 A. D. in his mature age (prasiddhāhvayo bhaṭṭah khyātaguṇottaro gaṇapatir-jyotirvidām-agraṇīh), thereby clearly indicating that the period of literary activity of his son, Govindānanda, falls between 1510 and 1540 A.D. The wrong equation by the editor, added later in the preface, of the Varṣakṛtya (of Vidyāpati), quoted in the Malamāsatattva and Āhnikatattva of Raghunandana, with the Var a of Govindānanda has only justly been resented by Chakravarti, who did not, however, go throught the above verse and thus left the question of Govindānanda's date open. Mr. (now MM. Dr.) P. V. Kane also left that decisive verse unnoticed but simply accepted the above wrong equation of the editor, saying that 'He (i. e. Govindānanda) has been quoted by Raghunandana in his Malamāsatattva and Āhnikatattvam'.[1] It remained, however, for Dr. R. C. Hazra[2] to apppreciate the implications of the above verse and confirm the flourishing period of Govindānanda, arrived at by the editor on the strength of the above verse. But Dr. Hazra has failed to take notice of the examination by the author of several intercalary months in his another work, the Śuddhikaumudī (pp. 266-270) from śaka 1397 to śaka 1457 (i. e. from 1475 to 1535 A. D.)—a fact which both the editors, Mm. Smṛtitīrtha and Dr. Kane have mentioned, the former in his preface to his edition of the above work and the latter in his section on Govindānanda.[3] But both of them are a bit inaccurate. The editor's statement, viz. 'In this treatise (i. e. Śuddhikaumudī) the author has examined every 'Malamāsa' or interercalary month from śaka 1400-1457, corresponding to 1478 to 1535 A. D.,' loses sight of śaka 1397, which has also been mentioned in this connection by the author on p. 268 of the above work. Dr. Kane's statement,[4] viz. 'His Śuddhikaumudī examines intercalary months from śaka 1414 to śaka 1457 (i. e. from 1492 A. D. to 1535 A. D.)' and his quotation from p. 266

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1. History of Dharmaśāstra, Vol. I (1930), p. 415.

2. 'Govindānanda Kavikaṅkaṇācārya', published in the *Journal of Oriental Research*, Madras (1951), Vol. XVIII, Part II, pp. 97-108.

3. *Loc. cit.*

4. *Loc. cit.*

only in the corresponding footnote no. 1016 combined with his remark just following it, viz. 'vide p. 270 for intercalary month in śaka 1449 and 1457', ignore the connected matter on p. 268, in which the author has examined the intercalary months of the śaka years 1424, 1397 and 1443. All the śaka years, mentioned by our author in connection with intercalary months between pp. 266 and 270 in his Śuddhikaumudī are given below in chronological order:—1397, 1414, 1416, 1419, 1422, 1424, 1443, 1449, 1452, 1454 and 1457. The editor, Mm. Smṛtitīrtha, adds after his above statement in the preface to the Śuddhikaumudī, 'this appears to be the period of the author's literary activity and it corroborates the date of the author as arrived at in the preface to the Varṣakriyākaumudī'. This is also somewhat inaccurate, as it is in conflict with the date of the author, viz. between 1510 and 1540 A. D., as settled by the editor in the above-mentioned preface and also because sixty years between 1475 and 1535 A. D. is too long a time to be the flourishing period of *one* author and may properly be the combined periods of literary activity of both the author's father and the author himself. It should be remembered in this connection that the author's father, Gaṇapati Bhaṭṭa, having composed the Jyotiṣmatī, a treatise on Astronomy, was an astronomer and was thus in a position to record the specific years with intercalary months from so early a date as śaka 1397, i. e. 1475 A. D., which our author has fully utilised in his Śuddhikaumudī. So the following statement of Dr. Kane, after the one quoted above, seems to be justified. viz., 'therefore it appears that he wrote his Śuddhikaumudī immediately after śaka 1457 (i. e. 1535 A. D.). He wrote the Śrāddhakriyākaumudī and Varṣakriyākaumudī after the Śuddhikaumudī. There we shall be very near the truth if his literary activity be placed between 1500 and 1540 A,D.' As the Dānakriyākaumudī quotes no other work of the same author and the Śuddhikaumudī cites the Dānakriyākaumudī alone, so the exact sequence of the composition of the four works of Govindānanda is as follows:—Dānakriyākaumudī, Śuddhikaumudī, (quoting the Dāna°) Śrāddhakriyākaumudī (quoting the Dāna° and the Śuddhi°) and Varṣakriyākaumudī (quoting the Śuddhi° and Śrāddha°) This sequence fully agrees with that given by Dr. Kane on

p. 414 in his section on Govindānanda, while enumerating the works of the latter.

(B) Govindānanda's definition of śrāddha

(1) Somebody has said that "the offering of *havis* (i. e. clarified butter) by taking hold of a vessel, sanctified with the mantra viz. 'The Earth is your vessel', is a śrāddha". This is wrong as this defnition does not include a *piṇḍa-pitṛyajña* (which is an offering of piṇḍas, i.e., funeral cakes only to the manes). It cannot be said that a *piṇḍapitṛyajña* is not intended to be included within the category of śrāddhas, for Gobhila, after having mentioned a *piṇḍapitṛyajña*, has said, 'That is another kind of (*itarad*) śrāddha to be performed on a newmoon day' and has thus accepted it as a śrāddha. One cannot say that the literal meaning of the above sūtra of Gobhila is that "the above act of *piṇḍapitṛyajña* and another, called 'śrāddha' (*itarac-chrāddham*), which is described as a sacrificial gift from a vessel, are to be performed on the new moon day." Because there is the general rule of the presence of a substantive to be qualified by such adjectives as '*itara*' (i. e. another) and also because in this case the substantive '*piṇḍapitṛyajña*', in apposition as it is with '*itarad*' (another), is known to belong to the same class as a śrāddha, just like the expression '*anyo ghaṭah*' (i. e. another pot), otherwise the act, designated by '*itara*' (i. e. another), becomes a nullity.

Moreover, if it is supposed that the above interpretation does not cover an *ekoddiṣṭa* śrāddha (i. e. śrāddha intended for a single person) and a *nitya* (i. e. daily) śrāddha, as the mantra, quoted by Pāraskara, viz. "After having offered the remnants of the objects of sacrifice and taken hold of the vessel, he mutters 'The Earth is your vessel' (=Gobhila, śrāddhakaḷpa, II. 22)", debars the seizing of the vessel in the above two cases, the reply is that the word '*amṛta*' (i. e. ambrosia), occurring in the mantra (used in the above two cases), viz. 'mantre amṛtam juhomi' (i. e. I make an offering of ambrosia into fire with the mantra), is a synonym of the 'remnants of the objects of sacrifice' and the act is thus a part of the seizing of the vessel. So says Manu (III. 275-b) :—The leavings of an eating are '*vighasa*' and the remnants of a sacrifice are '*amṛta*'.

It is not to be argued that there is a *lakṣaṇā* (i. e. implication), equivalent to a *svadhā*, in the above mantra of Gobhila, in accordance with the text, "while reading 'The Earth is your vessel' one should think the food offered as ambrosia," as the remnants of a sacrifice are considered equivalent to a *svadhā* and there is no obstacle to the comprehension of the expressed meaning in the text and also because an implied meaning is never applied to a mantra.

2. Another person has said that 'the offering of *havis* (i. e. clarified butter), after having invoked gods in the Vedic way, is a śrāddha'. This definition also is incorrect, as it covers the *tarpaṇa* (i. e. offering of water to the manes) of the followers of the Yajurveda. It should not also be argued that as the word *havis* means eatables only (and not simply clarified butter) and as no offering of water can be made to fire, so the above definition is not wide enough to include an offering of water to the manes, as Manu (III. 72a) has prescribed *nityaśrāddhas* with the following words:— 'One should perform śrāddha daily with eatables and similar other things or with water'. In that case the above definition is too short, there being no possibility of an offering of water to be made to fire and, moreover, two mutually interdependent propositions, viz. the idea of a śrāddha being concomitant with that of an injunction of offering into fire as one of its components and *vice versa*, become unavoidable.

The above definition is also too wide, as it includes the *ambikāhomas*, which are not śrāddhas, with the mantra *ambe ambike* etc.' where the God for the offering of *havis* is to be invoked with the above mantra, according to the Vedas.

3. The following definition of the (Kṛtya-) Kalpataru (of Lakṣmīdhara, Vol. IV, Śrāddhakāṇḍa, *GOS* CX, 1950, p. 4.) is also not a happy one, viz. 'A śrāddha is the offering of *havis*, meant for the manes and accepted by Brāhmaṇas', as it does not cover the śrāddhas for their own selves by ascetics, for Gods and for Sanaka and others and is also too wide, as it includes the gift of offerings to the manes.

4. Another authority has defined śrāddha as 'offering of *havis*, preceded by that of any of the five requisites, such as sandal paste.' This definition is also to be discarded, as it

is too short to include *piṇḍapitṛyajnas* and also too wide, as it covers worship of Viṣṇu and similar other acts.

In fact, the *real definition* of a śrāddha is to the following effect:—

A śrāddha is the principal offering of *havis,* meant for (Gods), invoked by using words, as laid down in the Vedas and exclusive of *tarpaṇa* and in which one relinquishes one's ownership (over the things offered) in favour of another person.

The meaning of the above definition is that the word *havis* here is intended to include all eatables, laid down in the Vedas, as indicated by the following text of Manu III. 247) and similar ones of many other sages:—

The rice, partaken by ascetics, milk, soma juice, unaffected meat and mineral salt are naturally called '*havis*'.

(*a*) So the definition is not too wide, as the invocation viz. 'O Viṣṇu! this is your food, I bow down to you' is not wrongly included within it, as the words of address lack the prescription of the Vedas.

(*b*) The same charge of undue width cannot also be levelled against this definition on the ground that it erroneously incorporates the following offering to Viṣṇu with the words 'O Lord! I offer this to you, O Hari! be pleased with it',' as the latter half of the above text, viz. 'It is the mantra for offering after dedication to the particular God and is to be applied to all forms of worship', clearly explains its real nature, viz., that it is the mantra for offering *naivedya* (i. e. rice, fruits, sweets etc.) and not the mantra for relinquishing one's ownership over a thing.

(*c*) The above definition does not also suffer from the fault of undesired width in relation to an *ambikāhoma* which is excluded from its compass, as the words of address therein are of the Vedas and not as laid down in the Vedas.

(*d*) The word *tarpaṇetara* (i. e. exclusive of *tarpaṇa*) is meant for excluding from its applicability the *tarpaṇa* (i. e. offering of water) for those followers of the Yajurveda who are just deceased.

(*e*) The word *pradhāna* (i. e. principal) must be attached to the definition to exclude *arghya* (i. e. offerings of sunboiled rice, sesamum etc.) and *piṇḍa* (i. e. funeral cakes), which

are subsidiary elements of a śrāddha, the offering of rice being the principal one, in view of the following text of Hārīta discarding *arghya* and *piṇḍa* in a śrāddha, *viz.* 'A *nitya* (i. e. daily) śrāddha, which should be offered to no particular God, should be without *arghya* and *piṇḍa*; but it is impossible to do away with the principal element, *viz.*, offering of rice. Though the above two subsidiary elements assume the role of the principal in the *piṇḍapitṛyajña* and offering of piṇḍas at Gayā owing to their being other forms of śrāddha, yet the above definition is not too short for them also. Again, though *piṇḍa* and *arghya* are generally subsidiary elements, yet they are in a sense principal ones in a *vṛddhiśrāddha*, the real purpose of which is attainment of prosperity and also in a śrāddha for Gods, which Manu has eulogised for its effect of protection in the following text (III. 194) :—

Of them, a śrāddha for Gods should be performed first of all, as it is in the nature of protection, otherwise the Rākṣasas (i. e. goblins) destroy a śrāddha, which is devoid of protection from their depredations.

(*f*) So the above definition is not too short in all other cases where the muttering of prayers (in the morning, noon or evening), though a subsidiary element, is in the nature of a principal one.

(*g*) Similarly, the definition holds good in the case of śrāddhas for their own selves by ascetics, a śrāddha by a person whose father is living at that time and a śrāddha for Sanaka and others.

It may be added here that Śrīkṛṣṇa Tarkālaṅkāra, an 18th century Bengali commentator of the Śrāddhaviveka of Śulapāṇi, 14th century Bengal *nibandhakāra* and a predecessor of our author, while explaining the definition of śrāddha, made by his author, rejects it and almost accepts the above definition, after having quoted[1] without acknowledgment much of Govindānanda's arguments, recorded by us in the body of the paper.

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1. *Vide* pp. 8-12, Śrāddhaviveka of Śūlapāṇi with the commentary of Śrīkṛṣṇa Tarkalaṅkāra, edited in the Bengali script by MM. Caṇḍīcaraṇa Smṛtibhūṣaṇa, Calcutta, 1907-8.

NĪTI ŚATAKA OF ĀMŪRU VEDAVYĀSA

By

SRINIVASA RITTI, M.A., *Ootacamund*

Introduction

The present Nītiśataka was found by me in October 1958 at Haveri in the Dharwar District of the Mysore State. It was found amidst a number of other manuscript-works in possession of a native of that place, Govindacharya Agnihotri by name. Śri Govindacharya was kind enough to hand over the Manuscript to me for study.

The work contains hundred verses on *Nīti*. The verses represent the author's observations of the nature and behaviour of good and bad persons, such observations being supported by the illustrations drawn from mythology, epics. *Mahākāvyas* or Nature and every-day life.

The Manuscript

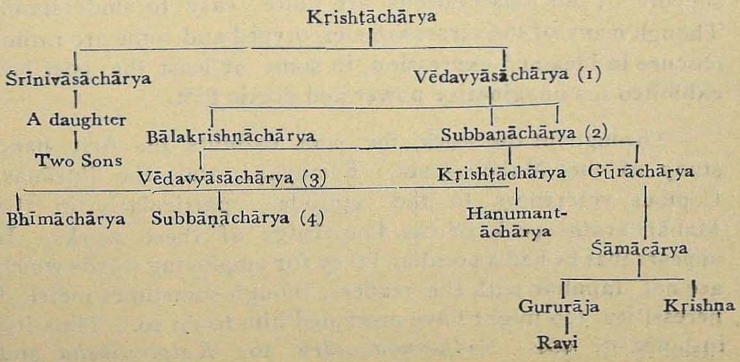
The manuscript now found is not the original copy of the author; different hand-writings and a number of scribal errors testify to this fact. It contains ten folios in all, each measuring about $7'' \times 9''$. Unfortunately the first two folios are lost resulting in the loss of seventeen verses in the beginning of the *Śataka*. Each folio is written on both the sides and contains nine to thirteen written lines except the last one which contains writing on only one side in five lines. Here the work concludes. Again, each folio is numbered on the reverse side of it except the last one which contains the number on the obverse. The reverse side of this folio bears the writing O ‖ *Nīti-śatakānti* [*ma**]-*patram idaṁ* ‖ ‖ O It is apparent from the writing of the Manuscript that three different persons were responsible for preparing it.

The Author

The concluding portion of the work gives the name of the author but no further details about him. May be, the verses in the beginning contained some additional information but unfortunately, those verses are lost to us. The line following the 100th and the last verse says, '*Āmūru vēdavyāsa-kṛitaṁ Nītiśatakaṁ samāptiṁ paphāṇa*'. The line next to it reads '*Āmūra Subaṇāchāryasya pustakaṁ* ‖ '. Thus the name of the author is Vēdavyāsa, his surname being Āmūru, or Āmūra.

A family, Amūr by name, is existant in the Dharwar District of Mysore State. Perhaps this family originally belonged to a village of that name in Gulbarga District, from which, as is generally the case, they acquired their surname. But since long, i. e. at least for about a century or so, they have settled in Sūraṇigi in Haveri taluk of the Dharwar District. It is possible to surmise, on reasonable grounds, that the author of the present work belonged to this family.

The Manuscript of the work has been found at Haveri. It is likely that its owner Subanāchārya was closely associated with this place. It is clearly stated in the Manuscript that it belonged to him and it is quite natural that it would be in his native place or a place with which he had close contact. The family referred to above also has constant contact with Haveri for generations, their village Sūraṇigi being quite nearby. Again, there is an identity of names mentioned in the work and the names occurring in the genealogical table of the latter family. Though the Manuscript reveals that Vēdavyāsa was the author of the work and that Subaṇāchārya was the owner of the present copy, it is not specific adout the relation between the two. There is nothing unnatural in presuming that they were father and son, the latter keeping a copy of his father's composition with him out of interest and pride. This surmise is strengthened by the genealogical table which mentions a Subaṇāchārya as the son of a Vēdavyāsa. The table is given below:—



Of course, the table shows two Vēdavyāsāchāryas [(1) & (3)] both of whom had sons by name Subbaṇāchārya [(2) & (4)]. But it is difficult to ascribe the authorship of the work to the latter Vēdavyāsa (i. e. No. 3) since the age of the Manuscript appears to be too old for his period. Further the former (i-e, Vēdavyāsa (1)] is known in the family as a good Sanskrit scholar.

The Date

The Manuscript is silent on the date of the author. But on the strength of the genealogical table and the known dates of the later members of the family we may ascribe the poet to the 1st half of the 19th century, by allotting the usual 25 years' period to each generation. A document dealing with some transaction of the family helps us in being more definite about the point.[1] This document which calls Subbaṇāchārya the brother of Bālakṛishṇāchārya, the son of Vēdavyāsāchārya, is dated in A. D. 1862. It deals with the enjoyment of some lands by the two brothers which indicates that Vēdavyāsāchārya had died by then. Thus also the latter's period may be fixed as the 1st half of the 19th century.

The Work

So far as the composition is concerned it is apparent that earlier works of the type such as of *Subhāshitas* have been a model to our author. But at the same time, it is worthy of note that he has shown his originality both in thought and expression. Throughout, he has employed the simple metre *Anushṭubh* and the instances or examples he has given in support of his observations are quite easy to understand. Though many of the verses are stereotyped and some are rather obscure in idea and expression, in some at least the poet has exhibited his imaginative power and poetic gift.

Throughout the work, the poet exhibits his first hand study of the Mahābhārata, Rāmāyaṇa and the Purāṇas. Copious references to the episodes, particularly in the Mahābhārata speak of his knowledge of these works. It appears that he had a peculiar fancy for employing words which are not familiar with the readers, though sometimes metrical necessities too might have prompted him to do so. Thus for instance he uses *Sudh-audana-dru* for *Kalpavṛiksha* and

Agama for tree; *Dvipañcha-ratha* for Daśaratha; *Dhunīpati* for ocean; *Dvija* for tooth; *pradīpana* for huge fire or *vaḍavānala* and so on. It is likely that the poet adopted this style to help young students to attain vyutpatti.

A word may be said about the arrangment of the verses in the work. The hundred verses which it contains are divided into five groups, each under a different heading. The first twenty-seven verses form one group but the caption to this group is lost, owing to the loss of the first seventeen verses. From the verses, it appears, it was named *Sujana-paddhati.* The second, third and fourth groups consist of verses 28 to 46, 47 to 59 and 60 to 81 respectively and are called *Kujana-paddhati, Dushṭaguṇa-paddhati* and *Durjana-paddhati* in that order. The last group of verses 82 to 100 is named *Suguṇa-paddhati.*

The poet has not followed any particular order in such grouping. The number of verses in each group varies and sometimes the verses in a particular group do not strictly conform to the heading under which they are classed. Groups two, three and four have almost the same content with only slight difference in their titles.

I am indebted to my friends Sri P. R. Srinivasan, M.A., Sri S. Sankarnarayanan, M.A., and Pandit V. S. Subramanyam, for their valuable help in editing this work.

॥ श्रीः ॥

॥ आमूर वेदव्यासकृतं

नीतिशतकम् ॥

. . . . नप्रदम्[1] ।

अकूपारमपां वारं यथानेकनदीनदाः ॥ १७ ॥

अल्पो महत्सु[2] मालिन्यस्थापनाद्याति वध्यताम् ।

न्यङ्कुः कुवलयानन्दे विधौ भल्लुजनैर्यथा ॥ १८ ॥

कुलं विभूषितं पुंसां योग्येनैकेन[3] शोभते ।

सुधौदनद्रुणानेकपादपं नन्दनं यथा ॥ १९ ॥

दापयित्वेप्सितं लोकानन्यैर्नन्दयति प्रभुः ।

स्वदत्ताम्बुसमृद्धै[4]र्हि सस्यैः पुष्करधिर्यथा ॥ २० ॥

विपदां सात्त्विको धर्मः नृणां भवति तारकः ।

तटिनीतरणे[5]च्छूनां महाकोलो यथा भुवि ॥ २१ ॥

वर्तन्ते शाखिनोऽनेके क्षुद्राल्पफलदा भुवि ।

एक एव समस्तेष्टदानशौण्डो[6]ऽमरागमः ॥ २२ ॥

वनीपकततीनां हि दातैव परिरक्षकः ।

तरङ्गिणीनां सर्वासां पानीयधि[7]रिवावनौ ॥ २३ ॥

---

1. Verses 1 to 16 and 15 *akṣkaras* of the 17th verse are lost.
2. Ms. reads मः हः त्सु.
3. Ms. reads योग्येनकेन.
4. Ms. reads त्धौः
5. Ms. has छू.
6. This and the *avagrahas* in the subsequent verses are not found in the Ms.
7. Ms. has "पानीयध्रि"

महानपि प्रयत्नेन महता कार्यमेष्यति ।
सेतुबन्धादिना सीतां द्वि[1]पञ्चरथजो यथा ॥ २४ ॥

एकदोऽनेकदो नो चेत् स वदान्यो भवेन्न किम् ।
किमेककुमुदानाथो[2] नारुणो लोकबान्धवः ॥ २५ ॥

द्रव्यस्यापि व्यये दातुः क्षीणता किं भवेत्ततः ।
वलाहकार्पितवनः किं क्षिणोति धुनीपतिः ॥ २६ ॥

दुर्लभेषु पदार्थेषु परं दातैव दुर्लभः ।
यथा वदावदः सत्सु सङ्ख्यावत्सु सहस्रशः ॥ २७ ॥

॥ कुजनप[3]द्धतिः ॥

पुंसा ह्यल्पीयसा देयो नाश्रयो महतामिह ।
कस्तूर्याश्रयदाने[4]न मृगो वै वध्यतामगात् ॥ २८ ॥

स्वस्योपकल्प्य क्षेमं स्वं ददन्यो कुशली नरः ।
वामनायार्पयन् भूमिमधःपातमगाद्बलिः[5] ॥ २९ ॥

पुरोभागिसहावासी विद्वानपि सतां सुखम् ।
न दास्यत्येव दक्श्रोत्रसंसर्गी चन्दनो यथा ॥ ३० ॥

बलीयानपि नासाध्यं कार्यं कुर्यात् कदापि हि ।
भस्मासुरेष्टदो भीमो(मः) कान्दिशीकत्वमाप्नुयात्[6] ॥ ३१ ॥

अल्पोऽपि महतां साम्यं कालेनैव महीयसा ।
राज्ञां मान्येन रौक्मेण गुञ्जामणिरिवैति हि ॥ ३२ ॥

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1. Ms. has द्विःपञ्च०
2. Ms. has त्यो.
3. Ms. reads द्ध
4. Ms. reads मे.
5. Ms. has बदलिः
6. Better read आसवान्

अदातारं फलाकाङ्क्षी प्राप्य तन्नैति पूरुषः ।
कल[1]धौताभि[2]लाषी [3]तच्छुक्तिकाशकलै[4]र्यथा ॥ ३३ ॥

श्रेयानल्पीयसां [5]क्वापि कनीयो न वदेद्वचः ।
स्वरूपसूचनाद्राहुः[6] बाधतेऽर्कतुषारगू ॥ ३४ ॥

न फलप्रापकं [7]नृणामयोग्ये प्रतिपादनम् ।
मरौ मुदिरनिर्मुक्तं यथासारकदम्बकम् ॥ ३५ ॥

अनूचा([8]ना)न्वयजनिः विद्वानपि गुणी न चेत् ।
न भाति वीणादण्डोऽपि वेण्वालाबुवृतो[9] यथा ॥ ३६ ॥

जीवनेच्छुः[10] पञ्चजनो दुष्टसङ्गं परित्यजेत् ।
[11]पृदाकुद्विजसन्दष्टो को नु जीवति [12]भूतले ॥ ३७ ॥

परवध्वयने क्वापि न युजेद्बुद्धिमान् पुमान् ।
दशास्योऽवनिजाचित्तः पञ्चत्वमगमत् किल ॥ ३८ ॥

गरीयः सहकार्यल्पो न कुर्यात् कार्यमुल्बणम् ।
कौशिकानु[13]गृहीतोऽपि त्रिशङ्कुरपतद्दिवः ॥ ३९ ॥

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1. धौ is written in the right margin, some other letter in its place being written and struck off.

2. ला originally omitted is written on the top of the folio above the first line.

3. Ms. has धु.

4. Better read शकलं यथा.

5. The letter looks liks क्का in the Ms.

6. Ms. has हः

7. Ms. has नृ.

8. ना wanting.

9. Ms. has ०लांवु

10. Ms. has छु.

11. Ms. reads प्र.

12. Above भू is a redundent *anusvāra*.

13. Ms. has म्र.

अन्यानुकूला योषा चेदापत्तिं[1] महतीमगात्[2] ।
[3]यथाक्षाङ्घ्रिद्वितीयापि शताध्वरमतानुगा ॥ ४० ॥

गोप्ता[4] पीयू[5]षभक्तानां व्यापादं नैव कारयेत् ।
नहुषस्ताप[6]सद्रोहात् सुरोदवसिताच्च्युतः[7] ॥ ४१ ॥

खलोऽपि कृतसत्सङ्गः शरारुत्वं न मुञ्चति ।
यथा प्रदीपनो लोके पयःसम्बन्धनात् किल ॥ ४२ ॥

व्याहारं सुहृदां श्रुत्वा यः कार्यं कुरुते सुधीः ।
देवने कृतधीर्धर्मो वारितोऽन्यैर्वनं गतः ॥ ४३ ॥

अप्यशेषगुणा स्त्री स्यात् पातिव्रत्येन मानिनी ।
तदभावा[8]दक्षपादमहिलोपलतां गता ॥ ४४ ॥

महन्निकटमाप्याल्पो नाप्नोति स्वमनीषितम् ।
रत्नाकरमिवा[9]म्भोधिं जीवनेच्छु[10]स्तृषार्दितः ॥ ४५ ॥

धनवद्गृहसंस्थोऽपि दरिद्रः किं धनी भवेत् ।
रत्नाकरकृतावासो मण्डूको न हि रत्नवान् ॥ ४६ ॥

॥ दुष्टगुणपद्धतिः ॥

वनीपकानां दुष्प्रापं कृपणस्यावलोकनम् ।
ज्वलतां [11]कौशिकस्येव भानूनां कर्मसाक्षिणः ॥ ४७ ॥

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1. Ms. has त्तिं.
2. This ought to have been इयात् ।
3. There is an unnesassary *anusvāra* above था.
4. Ms. reads गोत्रा.
5. Ms. reads यु.
6. A redundent *anusvāra* is put above प.
7. Ms. has च्यु.
8. Ms. has an *anusvāra* above द.
9. Ms. reads बो.
10. Ms. has छुः तृ.°
11. Ms. reads कौ.

श्रेयानप्यसहायश्चेत् कार्यसिद्धिं न विन्दति ।
जानकीमाप रामोऽपि शाखामृगसहायवान् ॥ ४८ ॥

द्विजनिस्वं हरन्मर्त्यो महाविपदमाप्नुयात् ।
[ऋषिसिंहस्य[1]] धेन्वर्थे द्विपञ्चशतदोर्यथा ॥ ४९ ॥

पुंसान्ववायो दुष्टेन दूषितो भवति ध्रुवम् ।
मन्त्रपूतः पुरोडाशः शुना स्पृष्टः सवे यथा ॥ ५० ॥

बल्यप्यनेहसा याति स्वयमुच्चसहायवान् ।
अप्यापदं परैर्दत्तामारण्यमिव पाण्डवः ॥ ५१ ॥

आश्रये तदभावे वा सुहृ[2]च्चेद्यः समक्रियः ।
दैवाद्धहि[3]रच्यु[4]ताब्जस्य बन्धुः किं तापकृद्रविः ॥ ५२ ॥

सर्वप्राणिदयावांश्चेत् स योग्यो भुवि मानवः ।
कुमुदप्रियकृच्चन्द्रः साधुः किं पुष्कराऽप्रियः ॥ ५३ ॥

यो वा प्रतीकसम्बन्धमीक्षित्वा प्रियकृत् पुमान् ।
सहजासदनाब्जस्यानिष्टदोऽब्जो घृणी हि किम् ॥ ५४ ॥

अष्टापदाशां नैकोऽपि कुर्यात् किं भुवि मानवः ।
पद्मजप्रमुखा लेखा भर्मागे कुर्वते [5]स्थितिम् ॥ ५५ ॥

परिषङ्ग समर्थोऽपि दैवात् काप्येति संसदि ।
पार्थेषु नैको बलवान् पाञ्चालीमानरक्षणे ॥ ५६ ॥

याचका लुब्धकं प्राप्य प्रकाशं नैव यान्ति हि ।
[6]कलम्बाः पार्थनिर्मुक्ता नागराजिप्रियं यथा ॥ ५७ ॥

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1. The Reading is defective. Ms. read the ऋसिसिंहधेन्वर्थे०
2. Ms. reads रचे
3. Ms. has रचु.
4. Ms. has त्व.
5. Ms. has स्तिति.
6. The letter क is written above the line.

योषासक्तमनाः को वा किं किं न कुरुते नरः ।
अहार्यजननाकम्रो भृगुं[1] हन्तुं मनो दधे ॥ ५८ ॥

महन्निन्दां[2] न कुर्वीत क्षेमार्थी जनसंसदि ।
निन्दया चक्रिणश्चैद्यः सभा[3]वर्ती क्षयं गतः ॥ ५९ ॥

॥ [4]दुर्गुणपद्धतिः ॥

चिद्भ्रंशं[5] नासवान् को वा कामिनीग्रहबाधितः ।
अभूत्सि[6]तगरुत्पत्रः[7]स्वात्मजासङ्गकातरः ॥ ६० ॥

परस्वहरणे यत्नं न कुर्याद्बुद्धिमान्नरः ।
मिथ्यावादादजज(न)नो मण्यर्थेऽरण्यमासवान् ॥ ६१ ॥

असमाख्या कुलीनानामेकेन क्रूरकर्मणा ।
फलदाम्रादिवृक्षाणां यथा कण्टकशाखिना ॥ ६२ ॥

आग्रहेण प्रवृत्तोऽल्पः कार्ये महति मज्जति ।
अक्षमोऽल्पधुनीं तर्तुं यथाब्धितरणोद्यमः ॥ ६३ ॥

अवमानाद् द्विजनुषो महाकष्टी भवेन्नरः ।
द्रोणस्यैवाहृतो बद्ध्वा नगरच्छ्वेतवाजिना ॥ ६४ ॥

करोमि कार्यं बलवान्न ब्रूयादवलेपतः ।
पार्थो न किं द्विजापत्यरक्षणे मोघसङ्गरः ॥ ६५ ॥

[8]नाल्पः स्वयं दुष्टकार्यसाधने यत्नवान् भवेत् ।
द्विपञ्चकसहायार्थं मारीचः पंचतामगात् ॥ ६६ ॥

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1. After गुं a ह is written and then struck off.
2. Ms. has °न्निदां.
3. Ms. reads ०वर्ति.
4. Ms. reads द्रुर्गण.
5. Ms reads चिद्भ्रशं
6. Ms. has ०छित०
7. Ms. has ०त्पत्रस्वात्मजा०
8. Ms. ०नाल्पस्वयं०

अल्पो जीवत्याश्रयेण नान्यथा तस्य जीवनम् ।
पुष्करं पुष्करमृते चे[1]च्छुष्यति बहिश्च्यु[2]तम् ॥ ६७ ॥

अमान्यो मान्यजनकात्[3] किं वा मान्यत्वमेष्यति ।
किं वा श्लाघ्या गुणवती शुक्तिका मौक्तिकप्रभूः ॥ ६८ ॥

स्थित्यापि सह दुष्टस्य योग्यो दुष्टमतिर्भवेत् ।
किं कालियनिवासेन न विषं यामुनं विषम्[4] ॥ ६९ ॥

दैवाद्याति समर्थोऽपि श्ववृत्त्यैवो[5]पजीवनम् ।
गुणत्वं प्राप्तवान् भीमो विराटस्य महानसे ॥ ७० ॥

विप्रो दुर्बल इत्येव तद्व्यापादी तु कष्टभाक् ।
निमिषेण सरस्वन्तमपिबत् कलशोद्भवः ॥ ७१ ॥

कृतिसाम्यं कथं यान्ति गर्जन्तोऽपि पृथग्जनाः ।
रटन्तः करटाश्चूते पिकतां प्राप्नुवन्ति किम् ॥ ७२ ॥

जीवत्याश्रित्य वीरो[6]ऽपि निन्द्यं भावं हि दैवतः ।
पार्थो वर्षधरत्वं वा कन्यकालास्यसद्मनि ॥ ७३ ॥

कृपणोऽस्पृश्यतामेति स्पर्शनेनोज्झितो[7] यदि ।
कूपीटबुद्बुदनिभो विग्रहः प्राणिनामिव ॥ ७४ ॥[8]

कृपणस्वान्तकाठिन्यं न पुमान् भेत्तुमर्हति ।
[9]हठात् सुमृदुलेनोर्व्यां दृढं तुङ्गोपलं यथा ॥ ७५ ॥

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1. Ms. has ०चेच्छुष्यति
2. Ms. has ०श्चुतं०
3. Ms. has ०जनका किं.
4. Ms. has ०सं
5. प is written in the left margin in the Ms.
6. रो is written in the left magin of the Ms.
7. Ms. has नोज्झितो०
8. Verse number omitted in the Ms.
9. Ms. has हटा०

स्वबलं महति क्रूरो न दर्शयति जात्वपि ।
[1]जनदं[2]शनसामर्थ्यं त्रीक्षणे गूढपाद्यथा ॥ ७६ ॥

दुष्टाश्रयप्रदाता यो जनो नायाति [3]तद्गृहम् ।
यथान्तकसहोदर्याः ह्रदं कालियवासतः ॥ ७७ ॥

महान्तं नावमन्येत श्रेयोर्थी वसुधाधिभूः ।
धिषणस्याव[4]मत्येन्द्रो क्षणाज्ञातो निरिंदिरः ॥ ७८ ॥

लघीयान्न महत् कार्यं कर्तुं भवति हि क्षमः ।
खद्योत इव भूयिष्ठं प्रकाशं मित्रकर्तृकम्[5] ॥ ७९ ॥

धनवानतिलुब्धोऽपि नार्थिनां धनदो भवेत् ।
फलप्रदोऽवकेशी किं पतगानां वृथा जनिः ॥ ८० ॥

त्यागभोगविहीनं यद्धनं[6] तन्नश्यति क्षणात् ।
माद्वींकं सर[7]घापुष्टं किरातैरीक्षितं यथा ॥ ८१ ॥

॥ सुगुणप[8]द्धतिः ॥

योग्योऽनि[9]रीक्ष्य कल्याणं तनुते देहिनां हितम् ।
कर्षणेनोपले बाढं कृशः सन् चन्दनो यथा ॥ ८२ ॥

महानल्पैर्महत् कार्यं कारयित्वा यशोऽश्नुते ।
कीनाशैर्जानकीनेता सेतुबन्धं यथा भुवि ॥ ८३ ॥

आश्रयो बलवान् लोके सामर्थ्यं न प्रयोजकम् ।
कुरुते कुशलप्रश्नं भववत्सफणी विषम् ॥ ८४ ॥

1. The letter न is written before ज, by mistake.
2. Ms. reads ०दर्शन.
3. Ms. reads ०तग्रहं
4. Ms. reads ०मत्यैंद्रो
5. Ms. reads ०कं ॥
6. Ms. reads त्धनं.
7. In Ms. घा looks like धा.
8. Ms. Reads ०त्ध०
9. Ms. has ०नीक्ष्य.

महासहायं पुरुषं बाधितुं न क्षमो जनः ।
[1]सागराश्रयिणं नगभिन्मैनाकक्ष्माभृतं यथा ॥ ८५ ॥

महाकार्यकृदल्पोऽपि चेद्वध्यो [2]बुद्धिशालिभिः ।
पार्थेन सैन्धवो दुष्टश्चक्रेण[3] स्याद्धतः[4] किमु ॥ ८६ ॥

श्रीशानुग्रहपात्राणां पुंसां किं किं न जीर्यति ।
वातापिर्जीर्णतां यातो जठरे घटजन्मनः ॥ ८७ ॥

प्राज्ञो महान्तं कार्येऽल्पे न योजयति जात्वपि ।
मूर्खोऽतिकार्यां पाकार्थं किं विधास्यति चन्दनम्[5] ॥ ८८ ॥

महत्सांनिध्यमात्रेणा[6]स्पृश्या यान्त्युच्चतामपि ।
द्विजस्यान्तरसंस्थि[7]त्या द्विजा[8] इव महीतले ॥ ८९ ॥

स्वाभिवृद्धिकरे सन्तः [9]स्थले वासं प्रकुर्वते ।
न हि जीवन्ति पद्मानि लवणाम्बुनिधेर्वने ॥ ९० ॥

जीवनप्रदमाश्रित्य तत्र यान्ति वनीपकाः[10] ।
रत्नाकरमपां वारं यथैव स्तनयित्नवः ॥ ९१ ॥

सतामयनगामी यो नरो भावुकवान् भवेत् ।
सुयोधनः कदध्वानमाश्रित्य न हि भव्यवान् ॥ ९२ ॥

अल्पस्य महदावासादुच्चस्थाने स्थितिर्भवेत् ।
पद्मालयस्य पद्मस्य भगवन्मूर्ध्नि संस्थितिः ॥ ९३ ॥

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1. Hyper-metric by one syllable.
2. Ms. reads ०बुत्धि०
3. Ms. reads ०चक्रेन०
4. Ms. reads ०त्धतः०
5. Ms. reads ०नं० ॥
6. The letter स्ट्ट seems, to have been slightly erased.
7. Ms. स्छित्या.
8. जा looks like ना.
9. Ms. reads स्छले.
10. Ms. reads ०वनीकपाः

अल्पेनैव महान्मानं कदाचिदुपयाति हि ।
मौक्तिकं तन्तुना कण्ठे राज्ञां मान्यं विराजते ॥ ९४ ॥
अल्पोऽपि महतस्तृप्तान् करिष्यति कदापि हि ।
स्वादूद इव वेशन्तः तृषान्धान् मानवानिह ॥ ९५ ॥
अन्यद्रविणदाता यस्तस्य वा किं भवेत्ततः ।
सिन्धुपीताम्बुवर्षेण यथा धाराधरस्य हि ॥ ९६[1] ॥
दुष्टोऽपि गुणिनां सङ्गात् सत्स्वभावो भविष्यति ।
लवणाम्भो घने लग्नं न किं स्वादुतरं भवेत् ॥ ९७[2] ॥
महता यत्कृतं कार्यं तदल्पो न करिष्यति ।
तरणिः सिन्धुनेत्रा सा धार्या किं कुल्ययाल्पया ॥ ९८[2] ॥
पुंसा बलीयसा कार्या स्पर्धा नातिकनीयसा ।
कृतवैरोऽल्प[द्रक्ष]र्णः शिवी किं स्याद्गरुत्मता ॥ ९९ ॥
मित्रमाश्रित्य जीवेत श्रेयोर्थी हितबोधकम् ।
मित्रेणाशाजयं प्राप्य [3]कौन्तेयाः प्राप्नुयुः श्रियम्[4] ॥ १०० ॥

आमूरु वेदव्यासकृतं नीतिशतकं
समाप्तिं पफाण ॥ छ ॥ श्री ॥
॥ छ ॥ छ ॥ छ ॥ छ ॥
आमूर सुबणाचार्यस्य पुस्तकम्[5] ॥
० ॥ नीतिशतकान्तिमपत्रमिदम्[6] ॥ छ ॥[7]

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1. Verse number is witten in the right margin.
2. Verse number is written above the line.
3. Ms. reads कौतेयाः
4. Ms. reads ०श्रियं ॥
5. Ms. reads स्तकं
6. Ms. reads ०मिदं.
7. This line is found on the back side of the last folio.

श्लोकानुक्रमणिका

अ

अदातारं फलाकाङ्क्षी ३३
अनूचा(ना)न्वयजनिः ३६
अन्यद्रविणदाता यः ९६
अन्यानुकूला योषा चेत् ४०
अमान्यो मान्यजनकात् ६८
अप्यशेषगुणा स्त्री स्यात् ४४
अल्पस्य महदावासात् ९३
अल्पेनैव महान् मानं ९४
अल्पो जीवत्याश्रयेण ६७
अल्पोऽपि महतां साम्यं ३२
अल्पोऽपि महतस्तृप्तान् ९५
अल्पो महत्सु मालिन्य- १८
अवमानाद् द्विजनुषो ६४
अष्टापदाशां नैकोऽपि ५५
असमाख्या कुलीनानां ६२

आ

आग्रहेण प्रवृत्तोऽल्पः ६३
आश्रये तदभावे वा ५२
आश्रयो बलवान् लोके ८४

ए

एकदोऽनेकदो नो चेत् २५

क

करोमि कार्यं बलवान् ६५
कुलं विभूषितं पुंसां १९
कृतिसाम्यं कथं यान्ति ७२
कृपणस्वान्तकाठिन्यं ७५
कृपणोऽस्पृश्यतामेति ७४

ग

गरीयः सहकार्यल्पः ३९
गोत्रा पीयूषभक्तानां ४१

च

चिद्भ्रंशं नाप्तवान् को वा ६०

ज

जीवत्याश्रित्य वीरोऽपि ७३
जीवनप्रदमाश्रित्य ९१
जीवनेप्सुः पञ्चजनः ३७

त

त्यागभोगविहीनं यत् ८१

द

दापयित्वेप्सितं लोकान् २०
दुर्लभेषु पदार्थेषु २७
दुष्टाश्रयप्रदाता यः ७७
दुष्टोऽपि गुणिनां सङ्गात् ९७
दैवाद्याति समर्थोऽपि ७०
द्रव्यस्यापि व्यये दातुः २६
द्विजनिस्वं हरन् मर्त्यः ४९

ध

धनवद्गृहसंस्थोऽपि ४६
धनवान्नातिलुब्धोऽपि ८०

न

न फलप्रापकं नृणां ३५
नाल्पः स्वयं दुष्टकार्य- ६६

प

परवध्वयने क्वापि ३८
परस्वहरणे यत्नं ६१
परिषङ्गं समर्थोऽपि ५६
पुंसा ह्यल्पीयसा देयः २८
पुंसान्ववायो दुष्टेन ५०
पुंसा बलीयसा कार्या ९९
पुरोभागिसहावासी ३०
प्राज्ञो महान्तं कार्येऽल्पे ८८

ब

बल्यप्यनेहसा याति ५१
बलीयानपि नासाध्य ३१

म

महत्सान्निध्यमात्रेण ८९
महता यत्कृतं कार्यं ९८
महन्निकटमाप्याल्पः ४५
महन्निन्दां न कुर्वीत ५९
महाकार्यकृदल्पोऽपि ८६
महान्तं नावमन्येत ७८
महानपि प्रयत्नेन २४
महानल्पैर्महाकार्यं ८३
महासहायं पुरुषं ८५
मित्रमाश्रित्य जीवेत १००

य

याचका लुब्धकं प्राप्य ५७
योग्योऽनिरीक्ष्य कल्याणं ८२
यो वा प्रतीकसम्बन्धं ५४
योषासक्तमनाः को वा ५८

ल

लघीयान्न महत्कार्यं ७९

Verse 18. *Nyaṁku* means a deer. The poet fancies that the hunters kill the deer since it is the cause of *Kalaṁka* in the moon, alluding to the popular belief that the deer is contained in the orb of the latter.

„ 19. *Sudh-oudana-dru* means *Kalpa-vṛkṣha,* the mythical tree bearing the desired fruits.

„ 21. *Kola* means a boat.

„ 22. *Amara-agama* is also the *Kalpa-vṛikṣha.* Cf. verse 19 above.

„ 23. *Vanīpaka* means a *yāchaka. Vanīyaka* is also a form. *Pānīya-dhi* is ocean.

„ 24. *Dvi-pañcha-ratha* is Daśaratha and *Dvi-pañcharatha-ja* is his son Rāma.

„ 26. *Dhunī-pati* means ocean.

„ 27. *Vadāvada* is a *Vaktā.*

„ 29. Reference is to the famous story of *Vāmanāvatāra,* Mahābhārata, III, 17462.

„ 31. The poet refers to the famous episode of *Bhasmāsura-vadha,*

„ 34. Reference here is to *Amrita-manthana* ; Mahābhārata I. 19, 1161.

„ 35. *Mudira* means a cloud. *Āsāra* is shower.

„ 37. *Pṛdāku* means a serpent.

„ 39. Reference is to *Triśaṅku-svarga* ; Rāmāyaṇa, Bālakāṇḍa, Sarga 60.

„ 40. *Akṣhāṅghri* is Gautama. Reference is to the episode of Ahalyā being cursed by Gautama; Mahābhārata, XII, 267.

„ 41. Refers to *Nahuṣhōpākhyāna* ; Māhābhārata, III, 99. *Surōdavasita* is *Devaloka.*

„ 43. *Vyāhāra* means speech, advice. *Devana* means dice.

„ 44. *Akṣhapāda* also means Gautama ; Cf. verse 40 above.

„ 45. *Jīvana* is water.

„ 47. *Kauśika* means owl.

Bhānu means a ray. For *Vanīpaka* see verse 23 above.

„ 49. The poet refers to the episode of Kārtavīrya's taking away, by force, of the cow from the hermitage of Jamadagni; Mahābhārata, III, 116. Bhāgavata, IX, 15. *Dvipañcha-śata-dōḥ* is Kārtavīrya-Arjuna, with thousand arms.

„ 54. There is a pun on the word *abja.* The *abja* occurring first means a lotus while the second *abja* means moon.

„ 55. *Aṣhṭāpada* means gold. So also *Bharma.* The poet intends to say that there is nothing wrong if a human being desires to obtain gold since even gods like Brahmā (*padmaja*) dwell in the golden mountain (*bharma-aga*) only. *Lekha* means a god.

Bharma-aga is the mythical mountain Hemādri or Meru.

„ 57. *Kalaṁba* means arrow. Reference is to the fight between Arjuna and Śiva in the guise of *Kirāta*.
Nāgarājipriya is Siva.

„ 59. *Chaidya* is Śiśupāla, king of Chēdi. Reference is to *Śiśupālavadha* ; Mahābhārata, II, 41 etc.

„ 60. *Sita-garut-patra* means Brahmā.

„ 61. *Ajanana* means Krishṇa in the context. Reference is to the *Syamantakopākhyāna.*

„ 64. The poet refers to the episode of Arjuna defeating Drupada at the instance of Droṇa and bringing him to the latter. Mahābhārata, I, 131.

„ 66 There is a pun on the word *pushkara.* The first *pushkara* means lotus and the other, lake.

„ 69. So also the word *Visha.* the former *visha* means poison and the latter, water.

„ 71. Reference is to the episode of Agastya's drinking the ocean, at the request of the gods. Mahābhārata, *Agastyōpākhyāna*, III, 104.

„ 72. *Karaṭa* means a crow.

„ 76. *Trīkshaṇa* is Śiva. *Gūḍhapād* means a serpent.

„ 77. By *Antaka-sahodarī* the poet means the river Yamunā.

„ 81. *Mārdvīka* means *Madhu*. *Saraghā* is a bee-hive.

„ 83. *Kīnāśa* means a monkey.

„ 84. *Vīpa* is Garuḍa. *Cf.* the following verse with the same purport.

Nīch-āśrayō na kartavyaḥ Kartavyō mahad-āśrayaḥ |
Iś-āśrayō mahā-nāgaḥ paprachchha Garuḍaṁ sukham ||

„ 87. Reference is to the story of Ilvala and Vātāpi, who were killing the *brāhmaṇas* by inviting them for food.
Rāmāyaṇa, *Āraṇya-kāṇḍa*, Sarga 11 ; Mahābhārata III, 104.

„ 88. *Antikā* means a furnace.

„ 89. The intention of the poet seems to be to state that persons attain position by their association with great people just as some brāhmaṇas, without being worthy, are so honoured on account of their remaining among the real brāhmaṇas !

„ 91. For *vanīpaka* see note on verse 23 above. *Stanayitnu* means thunder. The poet alludes to the fact that thunders fade into the sea, which can be observed in places in coastal area.

„ 95. *Veśanta* means a lake.

THE KUPPUSWAMI SASTRI RESEARCH INSTITUTE

21—12—1961

The Seventeenth Foundation Day

The 17th Annual General Body meeting and the Foundation Day Celebrations of the Kuppuswami Sastri Research Institute were held on 21st December, 1961 at 5-30 P. M. at the Vivekananda College, Mylapore, Madras.

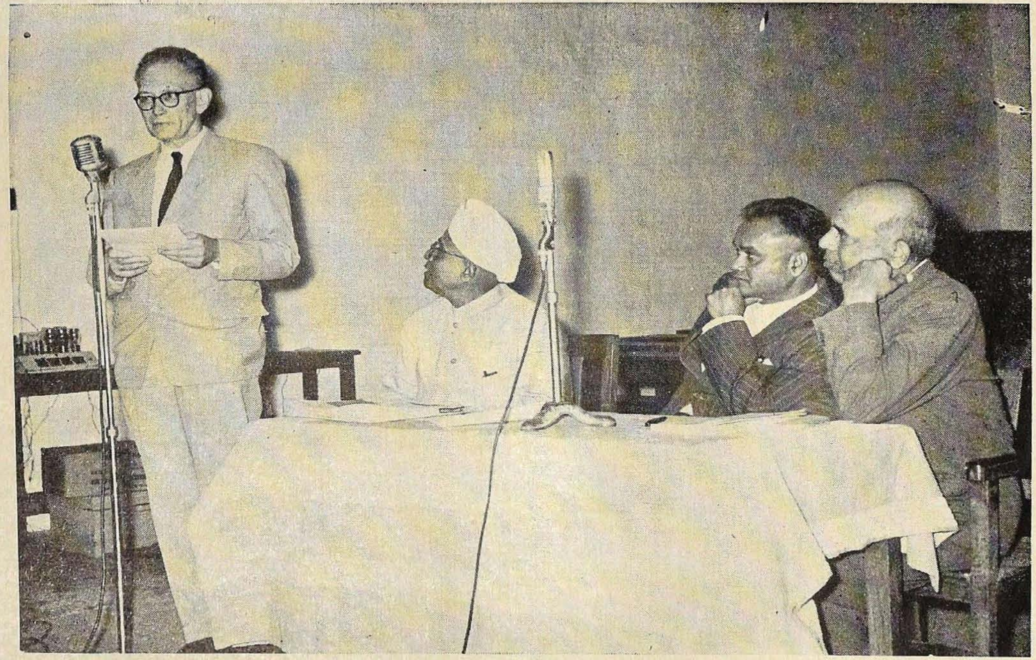
The General Body meeting, held first, was presided over by Sri K. S. Ramaswami Sastrigal. The Annual Report and the Audited statement of Accounts of the Institute were passed.

At the Foundation Day meeting which followed, Prof. N. A. Nikam, Vice-Chancellor of the Mysore University presided.

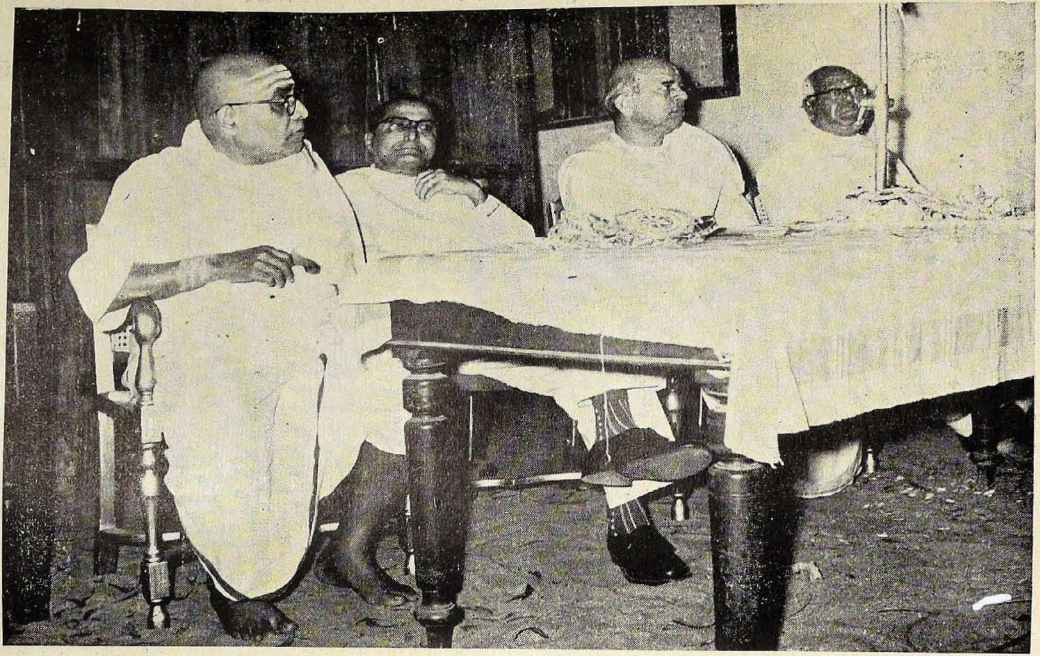
The proceedings began with prayer. Dr. V. Raghavan, Secretary, read messages received for the success of the function from Sri K. M. Munshi, a Patron of the Institute, Mr. Arthur Isenberg of the Ford Foundation, Delhi, Dr. B. Werwi of the Max Muller Bhavan, Madras, Sri R. S. Ramasubbier, Fellow of the Institute, Sri Sri Ram, President, Theosophical Society, Madras, Sri T. N. Krishnaswami, Sri T.K. Venkatesvaran, Sri K. Sankara Menon of the Kalakshetra, Mm. Dr. Umesh Misra, Vice-Chancellor, Sanskrit University, Darbhanga, Dr. S.M. Katre, Director, Deccan College Research Institute, Poona, Dr. B. J. Sandesara, Director, Oriental Institute, Baroda, Prof, G. H. Bhatt, Oriental Institute, Baroda, Dr. R. K. Sharma, Special Officer for Sanskrit Education Ministry, New Delhi, and Sri D. V. Gundappa, Bangalore. Sri Gundappa said in his message: "The world needs the message of Sanskrit today more than everything else. . . ."

Sri K. Balasubrahmanya Aiyar, M. L. C., presented the Report of the working of the Institute for 1960-61. The Report has been separately printed and published.

Prof. C. Hooykas of the School of Oriental and African Studies, London University, London, who was on a visit to India, then gave a lecture on "Old Javanese Ramayana." The text of this lecture will be published in the next Volume of this Journal.



K. S. R. I.—17th Foundation Day with Prof. Nikam presiding.
Prof. Hooykaas of SOAS, London, addressing.



Joint Function of Sanskrit Bodies to felicitate Dr. V. Raghavan
on the PADMA-BHUSHANA distinction conferred on him by the President of India.

The President of the function, Sri N. A. Nikam then delivered the Fouudation Day address. He paid a tribute to the late Prof. S. Kuppuswami Sastri, whom he compared to the late Prof. M. Hiriyanna of Mysore, and also to the work which the Institute had been quietly doing in the last sixteen years. Sanskrit, he observed, had held the country together, giving a unity to Indian culture. He pleaded for translation of Sanskrit classics, preparation of source materials for study of Indian thought and culture and for exposition of the basic ideas of Indian culture. The full text of his address will appear in the next Volume of this Journal.

Sri K. Balasubrahmanya Aiyar thanked Prof. Nikam and Prof. Hooykas.

Dr. Raghavan announced the publication of Volume XXVIII of the Journal and the third edition of Prof. Kuppuswami Sastri's Primer of Indian Logic.

On 20-2-'62, jointly with the Madras Samskrit Academy, the Madras Sanskrit College and the Sanskrit Education Society of South India, the Institute held a meeting to felicitate Dr. V. Raghavan on his being the recepient of the Republic Day distinction of *Padma-bhūshana* conferred by the President of India. The meeting was held in the Sanskrit College grounds and was presided over by the Sheriff of Madras, Sri P. Suryanarayana. Addresses in Sanskrit and a Shawl were presented to Dr. Raghavan. Besides the President, Messrs. K. Balasubrahmanya Iyer, K. Balasubrahmanya Sastrigal, Principal of the Sanskrit College, T. V. Visvanatha Iyer, Secretary of the Sanskrit Education Society, V. S. Venkataraghavachari, Secretary of the Sanskrit Academy, K. Chandrasekharan, Prof. A. Shanmukha Mudaliar and Mrs. Rajammal Ramaswami Iyer spoke eulogising the services of Dr. Raghavan to Sanskrit studies and cultural activities. In his reply, Dr. Raghavan recalled the message which the late revered Professor S. Kuppuswami Sastriar gave him, *viz.*, that he Dr. Raghavan should not only do his best for his own research but should also shoulder responsibility for public work in the field of Sanskrit and the endorsment of this message later by the late Prof. M. Hiriyanna of Mysore. Dr. Raghavan said that it was this *guru-sandeśa*, coupled with his own innate public spirit, that had sustained his work in the Academy or Institute in Madras or in bodies, official and non-official, of all-India

character. He appealed to all patrons, friends and colleagues to work and assist in maintaining Madras as a strong centre of Sanskrit study and research in the country.

On 22-4-'62 the Kuppuswami Sastri Research Institute was blessed with a visit by His Holiness Sri Bhandarakare Swamigal. His Holiness was received by the staff of the Sanskrit College with *Pūrṇa-kumbha.* His Holiness saw the Institute Library and was pleased to donate Rs. 100 to the Institute.

Sri K. Balasubrahmanya Aiyar and Dr. V. Raghavan received His Holiness.

OBITUARY NOTICES

By V. R.

MAHARAJAH KAMESVAR SINGH

The world of Sanskrit scholarship particularly in Mithila has been deprived of a great patron in the passing away on 1st October, 1962 of the Maharajah of Darbhanga, Sri Kameshwar Singh, M. P. Reputed to be a descendent of Maheśa Ṭhakkura and a hereditary head and patron of Maithila Pandits, Sri Kameshwar Singh first sponsored and supported the Mithila Institute of Sanskrit Studies, Darbhanga, and more recently the Darbhanga Sanskrit University for which he gifted his palace and State Library.

SURENDRA NATH SEN

The distinguished historian S. N. Sen, an authority on the modern period, successively Director of National Archives and Vice-chancellor of the Delhi University, passed away on October, 30th, 1962. One of his last works is a history of the first War of Indian Independence, which was brought out by the Government of India.

GULAM YAZDANI

On November 14th, 1962, Dr. Gulam Yazdani, distinguished Director of Archaeology in Hyderabad under the former Nizam's Government passed away in Hyderabad. He was actively connected with the All-India Oriental Conference and was responsible for a great deal of work in the preservation of the Ajanta caves and their famous frescoes and in organising the Archaeological Department's work and its publications. One of his last undertakings to be published recently is the edition of a two-volume history of the Deccan.

B. SUBBA RAO

Indian archaeology and pre-history sustained a serious loss when Dr. Bondapadi Subba Rao of the M. S. University, Baroda, died suddenly and prematurely last year under tragic circumstances when travelling back by Railway after attending to work at the Andhra University. Though physically handicapped, he became one of the most active field-archaeologists and within a short period of about fifteen years toured all the

pre-history sites in the country and had engaged himself in several notable excavations in Maharashtra, Madhya Pradesh and Gujarat. He had built up a name for himself and was the architect of the Archaeological Department of the M. S. University of Baroda. Formost among his publications is the *Personality of India.*

K. V. VENKATASUBRAHMANYA AIYAR

We are very sorry to record the death of one of the valued Life Members of our Institute, Sri K. V. Venkatasubrahmanya Aiyar. He was an eminent authority on Dharma Śāstra and Hindu Law, as also on constitutional law. He was a Professor of the Madras Law College and a leading Advocate of the Madras High Court. Endowed with mastery of texts, memory for facts and fluency, he delivered many lectures, including those under Endowments in the University, in an extempore manner, and unfortunately left no publication for the benefit of posterity. He passed away on October 22nd, 1962.

T. CHANDRASEKHARA DIKSHITAR

The Institute sustained another loss in the demise on 19-8-62 of its Life Member, T. Chandrasekhara Dikshitar, M.A., L.T., who was Curator of the Madras Government Oriental Mss. Library at the time of his death. In the early years of this Journal, he was actively assisting Prof. S. Kuppuswami Sastri in its publication. He had served as Lecturer in Sanskrit in the Madras Education Service and the most active period of his career was as Curator of the Government Mss. Library. He was also connected with the Madras Samskṛta Academy of which he was Secretary for some years.

G. K. SESHAGIRI

It is with deep regret that we record here the death on 25-11-1962, of G. K. Seshagiri, the only son of the late Prof. S. Kuppuswami Sastri. When the K. S. R. Institute was thought of, his ready gift of the library of his father greatly facilitated the founding of the Institute. Though he was a student of English literature for his Degree, he kept himself in touch with Sanskrit and was particularly devoted to Sanskrit drama. He was also an active founder-worker of the Madras Samskrita Academy and was connected with tbe productions of Sanskrit drama.

M. SOMASEKHARA SARMA

The name of Mallampalli Somasekhara Sarma must be familiar to the readers of the *Journal of Oriental Research* to which he made many valuable contributions in the fields of epigraphy and South Indian history with special reference to the Telugu dynasties. Sri Sarma possessed no University degree but mastered the modern methods of historical research and the reading and interpretation of inscriptions and became one of the foremost authorities on Andhra history. In fact, many a University scholar and historian relied on him and drew on his help freely. His passing away on 7-1-1963 is a great loss to the world of South Indian history and archaeology. He worked for long for the leading Telugu periodical *Bhāratī*, Madras, and then at the Andhra University which felt it its duty to afford facilities, however meagre, for his research work. When the *Telugu Encyclopaedia* was begun by the Āndhra Bhaṣā Samiti, his assistance was again requisitioned and he edited for them the Andhra Volume. In addition to his numerous papers, he contributed to special volumes, the latest of these being the two-volume Deccan History. Two monographs standing to his credit are "A Forgotten chapter of Andhra History" on the Musunūri Nāyaks and the "History of the Reddi Kingdoms." The late Sarma was also a fine writer in Telugu.

BOOK-REVIEWS

THE VIKRAMORVASIYA OF KALIDASA. Edited by Prof. H. D. Velankar, Sahitya Akademi, New Delhi, 1961. Pages lxxxiii, 148. Price Rs. 6.

This is the second volume in the series of the critical edition of Kālidāsa's works undertaken by the Sahitya Akademi. The first volume *Meghadūta* edited by Dr. S. K. De was reviewed in this journal two years ago (Vol. XXVI, pp. 179-81). The present volume ably and critically edited by Prof. H. D. Velankar follows the same pattern andcontains the selected text along with the Editor's Introduction and critical Notes. The General Introduction on Kālidāsa by Dr. S. Radhakrishnan is reproduced in this volume also.

In the reconstruction of the text the editor had before him earlier editions including the critical editions by Bellensen and Pandit, the complete collection of variants from Madras manuscripts by Faulkes and the well-known commentaries by Raṅganātha and Kāṭayavema; besides these he has also consulted the commentary by Koṇeśvara not available to earlier editors.

On a careful study of the manuscript material it is found that there are two versions slightly different from each other; but the difference is mostly in the mode of expression. And in many cases both readings are equally supported by the manuscripts, and it is difficult to decide which is the original reading. Prof. Velankar generally follows the readings accepted by Pandit; but in some cases he has selected the other reading, if it is supported by a majority of manuscripts. In the case of the Prākṛt passages he has followed the directions of Pischel's grammar, except when the majority of the manuscripts in both the groups gave a different form; thus he has adopted the readings which show *h* for the original *bh* and *th* on the strength of the manuscript readings, except in the case of *bhodi* and *bhodu* where he follows Pischel.

In the detailed introduction the editor discusses the critical apparatus, the sources for the play, the characters, the title and the plot and the problem of the Prākṛt verses in the fourth Act, He places Kālidāsa in the fourth century A. D,

and suggests that the versions of the story in the *Matsya* and the *Padma Purāṇas* might have been the source for the plot of the drama. It is not easy to accept this view, especially since the *Padma Purāṇa* version of the *Śākuntala* has been shown as based on Kālidāsa's drama (*cf.* M. B. Emeneau, *JAOS*, vol. lxxxii, pp. 41-4).

Prof. Velankar considers that the Prākṛt and Apabhraṁśa stanzas found in the fourth Act and the various stage directions employed in connection with them are the genuine work of Kālidāsa himself. Pandit has already pointed out that these verses are "mostly tautological, containing the substance of Sanskrit verses immediately preceding or following them", and that several of them appear to interrupt the free and natural flow of sentiment expressed in Sanskrit passages. Prof. Velankar devotes about 20 pages of the Introduction to defend them. He discusses the contexts of these verses and explains the purposes served by their introduction; but it is clear that even if they are not out of place, they are not essential to the contexts, since they express what is suggested in the Sanskrit verses. And even from the literary point of view they are not equal to the genuine work of Kālidāsa. As Dr. Raghavan has pointed out (p. 72-*n*) these Dhruvā verses were composed and introduced by stage-artistes in all ancient drama productions to heighten the emotional effect. This is borne out also by the traditional stage practice preserved in the *Kūṭiyāṭṭam* in Kerala in which selected Acts from different classical dramas are staged as dance-drama and many Dhurvā verses are added, mostly in Sanskrit and sometimes in Prākṛt; they are called *akkitta* which must be the Tadbhava form of *ākṣiptikā*. (For details on *Kūṭiyāṭṭam* see my paper in *Sanskrita Ranga Annual*, Vol. II, 1960). The suggestion (p. 74) that the *Anyokti* stanzas "were recited or sung by a dancing girl or girls who conveyed the idea about the animal, bird or object by means of dance postures, gestures and appropriate action" is clearly not tenable.

Prof. Velankar classifies these verses into groups and calls them the *Anyokti* stanzas and the *Pratyukti* stanzas; the former describes the state of mind of the king, while the latter is addressed by the king to the various objects of nature. *The Anyokti* verses are generally in the Mahārāṣṭrī Prākrit, and the other verses in old Apabhramśa. While all this is purely speculative, the discussion of the metre of these stanzas is

very thorough and detailed, as is to be expected from one who is an authority on that subject.

The brief critical Notes added at the end discuss the readings, explain difficulties in grammatical structure and give expositary hints. There are various indices, of stanzas, of *Subhāṣitas* and of quotations in Alaṅkāraśāstra and anthologies. A select Bibliography is also added. The paper, printing and general get up are good. We are looking forward to the publication of the remaining volumes of this series of excellent critical editions of Kālidāsa's works.

K. KUNJUNNI RAJA.

A DESCRIPTIVE CATALOGUE OF MANUSCRIPTS IN THE KANNADA RESEARCH INSTITUTE, DHARWAR, VOLUME IV. Published by Kannada Research Institute. Karnatak University, Dharwar, 1961.

The present volume is a descriptive catalogue of 75 Kannada manuscripts. Works on diverse subjects namely, Brahmanical, Vīraśaiva and Jaina, Purāṇas, devotional sayings and Vachanas, Yakṣagānas, philosophy, Subhāṣitas, medicine, Jyotiṣa, etc., are noticed here. All information that might be required in respect of each manuscript is given. We are glad to note that all these details are given in English. The main titles of these manuscripts are given both in Kannada and in Roman. The beginnings, endings and colophons are in Kannada. The indication of the subject-matter of each work will be useful to the scholars. Special mention may also be made of the inclusion of the find-spot and age and condition of these manuscripts.

Some Sanskrit works are also noticed here: No. 41, Āśādhara Saṁhitāsāra Saṅgraha; No. 42, Mahābhiṣeka; No. 43 Tattvārtha Sūtra; No. 44, Pratishṭāpaddhati; No. 45 Ratnakaraṇḍaka with Kannada commentary; and No. 47 Samskrita Subhāṣitagaḷu. We find here some Kanarese renderings of Sanskrit works also: No. 60 Brahmottara Khaṇḍa by Mahādeva Kavi (A.D. 1725) and No. 64 of Toraveya Rāmāyaṇa by Kumāra Vālmīki.

List of authors and manuscripts noticed in this volume are also given. There are not many printing mistakes and the editors are to be congratulated on their work. This is one of the catalogues published under the scheme of aid given by the Ministry of Scientific Research and Cultural Affairs, New Delhi.

N. R. SUBBANNA.

JAN AMOS COMENIUS (KOMENSKY). TRANSLATED INTO URDU by S. M. of Tonk. Pp. 56. Published by the Embassy of the Czechoslovak Socialist Republic, New Delhi.

It is a short but informative life sketch of Jan Amos Komensky, the famous Czech educationist, born in Nivnice, Bohemia, on 28th March, 1592, and who died at Naarden, Holland, on 15th November, 1670. The students of sociology, teaching and education are quite familiar with his name and works, especially his '*Opera Didactica Omnia*', written by him in 1657-58. He was the author of a number of Latin works, comprising about 250 long and short books. He wrote his stupendous work, in seven parts, in Latin, under a long title, which means 'General consultation about the Improvement of the Human Affairs, addressed to Human Kind, above all to the Learned, Religious and Powerful men of Europe' (1645-70). He wrote in 1631 'Labyrinth of the world' and the Gate of the Language Unlocked', and in 1658 'The visible world in picture' (*Orbis Pictus*), which were widely read with great interest in Europe. He suffered a lot on account of his broad views about Christianity and the methods of teaching and his miseries and experiences have nicely and comprehensively been narrated in this short book. This book contains a number of photo-reproductions of paintings representing his works, writing, contemporaries, etc., and the buildings, and cities of his days. In Urdu, there has been no publication giving valuable information about this great educationist. But the language used in this book is not quite upto the mark. The construction of the compound sentences lacks proper arrangement of clauses and phrases, and improvements could be effected in several other places in the language of this book. See especially p. 8, ll. 9, 10; p. l. 8, ll. 5, 69. The book is nicely printed and it will be read with great interest by the Urdu readers.

M. Y. KOKAN.

MUGHAL BIBLIOGRAPHY (SELECTED PERSIAN SOURCES FOR THE STUDY OF MUGHALS IN INDIA). By Vicaji D. B. Taraporevala and D. N. Marshall. The New Book Co. Private, Ltd., Kitab Mahal, Dr. Dadabhai Naorji Road, Bombay. Price not mentioned.

It is not given to all booksellers and publishers to become authors. But it was his genuine love of books and a thirst for knowledge and literature that transformed Mr. Vicaji Taraporevala into an author. Being by birth a Persian, it was perhaps quite natural that his intellectual pursuit should lean towards the sources of the Mughal History which were mostly in Persian. His special interest lay in Mughal numismatics and this led him to the allied subject of the history of the period. He spared no pains or funds to collect his materials; luckily he had both the enthusiasm and the money required for his intellectual pursuit. The result was a fine collection of books in Persian on the history of the Mughals in India, which inspired him with the idea of cataloguing his precious material and publishing an annotated bibliography of the books in his possession. The present volume is the result of his laudable labours, though he himself did not live to see in print the fruits of his interest and labour in the preparation of this work.

The book is useful equally for the enlightened layman and the scholar working on the subject. It is a source of immeasurable help to the scholar as it has brought together in one handy volume of about 164 pages almost all available material in the Persian language on the history of the Mughals in India.

The book contains a list of over 900 works available on the subject with brief comments on each. The book is in royal octavo size, printed on fine paper and makes easy reading. It contains a key to abbreviations besides a very helpful index to the titles of works. It is very gratifying to note that the translation of Persian names into English is correct.

Item 78 (38) speaks of Azinul Tawarikh which is really Azim-ul-Tawarikh. The work was written by Riza Saheb wellknown as Baqir Hussain Khan Bahadur (not Baqi Hussain Khan Bahadur) and Qazi Badrud Doulah at the instance of the Nawab Azimjah Bahadur who was a regent at that time to the Nawab Ghulam Ghouse Khan Bahadur. Further information on this is available in Khanwade Qazi Badrud Doulah Vol. I by Prof. M. Y. Kokan of the Madras University.

Messrs D. B. Taraporevala and D. N. Marshall have done very useful service in the field of Mughal History. Their contribution to further research in this realm of knowledge is immense and they place the scholar of this period under a deep debt of gratitude.

S. A. R. BOKHARI.

TANNISHO-A TRACT DEPLORING HERESIES OF FAITH. Published by Higashi Honganji, Kyoto, 1961.

Shinran is one of the foremost religious personalities of Japan and with his name is linked the origin of a large Mahāyanist Buddhist sect of Japan, the Jodo-shin Communion. The remarkable power of this Teacher could be appreciated from the fact that even in modern times a new movement has been born calling for 'A Return to the faith of Shinran'.

Shinran had a pupil Yui-en who wrote about 1290 the book under review, a record of the teachings of Shinran. Another text associated with Shinran is *Kyo-Gyo-Shin-sho* meaning *Teaching*, *Faith* and *Attainment*. To mark the hundredth anniversary of the passing away of Shinran, the Higashi Honganji Branch of the Shin Communion, presided over by Kosho Konyo Otani, brought out English translations of these two works of the great teacher.

The book under notice is in two parts, the first a record of the words of the master and the second the comments of the pupil. As pointed out in the Preface, this short tract shines with the deep, sincere and powerful, the Jewel-like faith of Shinran. Mahāyana has many parallels with Hindu Bhakti-mārga. These are very prominent in Shinran's teachings. While other Mahāyāna schools teach other ways of discipline, this communion of Shin points to firm faith in Amida's saving grace and the calling forth of the holy Name or formula " Nembutsu " as the most potent means of salvation. Amida is Amitābha or Amitāyus, the Buddha of immeasurable effulgence. 'Nem-butsu' is 'Namo Buddhāya'. Thus this is a faith in a personal divinity and the cultivation of devotion through *Nāma-Japa* of the mantras such as are known in Śaiva or Vaiṣṇava Bhāgavata schools. Some of the teachings of Shinran as seen in this Tract could be quoted, so that corresponding tenets of the Bhakti-schools famliar to us might be recalled: " Nothing is requisite for salvation

except Nembutsu!" "Just call the Name and you will be saved by Amida" "Hence calling Nembutsu is the only thorough-going fulfillment of the Grand compassion." "... the Inconceivable Wonder of the Name and of the Grand Will are one." "....it is a mistake to engage in study for the sake of prestige or wealth...." "..the true function of the scholar....is to understand the Grandeur of Amida's compassionate vow...." "....the gravest transgressions.... can be wiped out by a single Nembutsu." The importance of the *Guru* is also stressed when this text says: "without being favoured by a wise teacher how is it possible to enter the gates of Effortless Activity?" Like Bhakti, this Shin-doctrine also arose as an easy path in times of historical stress and conflict (p. vi) and as a means of "enlightenment for the multitude" (p. xviii), not merely for the scholarly and the highborn.

The book has an introduction giving an account of the teacher and pupil and a glossary of terms. The dainty get-up is an additional attraction.

V. RAGHAVAN.

A GUIDE TO THE PATTADAKKAL TEMPLES. By A. M. Annigeri. Published by the Kannada Research Institute, Dharwar, 1961. Price Re. 1. 75 Np.

Paṭṭaḍakkal is one of the famous temple-cites of India. Like many places of its category it is also difficult of access and has no authentic booklet dealing with its history and artistic wealth. This Guide is, therefore, a welcome publication which touches, in its brief compass, upon all aspects of the subject, stressing, however, the importance of the temples. There are temples in the southern style (e. g. Virūpāksha and Mallikārjuna) and temples in the northern style (e. g. Pāpanātha and Galaganātha) here showing that the place was a meeting ground of these styles. Many of the temples contain inscriptions. Some of them inform us about the royal persons responsible for the construction of the temples and about the architects and sculptors who actually did the work. Besides, the bas-reliefs representing scenes from the Rāmāyaṇa etc., also bear label inscriptions. It is of interest to note that of the architects there were some from the southern country like Guṇḍa and Sarvasiddhi-āchāri. In fact the Virūpāksha temple is stated to have been built on the model of Rāja-

simheśvara or Kailāsanātha of Kāñchīpuram with the beauty of which King Vikramaditya II was impressed. And it is quite likely that this king brought the architects from the Pallava country for constructing the temples at Paṭṭaḍakkal. Besides the names of the architects, the inscriptions also give names of sculptors such as Chengamma, Baladeva and Śrī Badi. The pillar inscription (in Sanskrit) in the eastern porch of the Virūpāksha is of great interest as it speaks of a certain Achalan who is stated to have been proficient in Bharata school of dancing (*Naṭasevya Bharata-mata...... Achalan*).

The sculptures seen in the temples are exquisite and the bas-reliefs representing scenes from the Rāmāyaṇa, Mahābhārata and the Pañchatantra are especially noteworthy. The *mithuna* representations are charming and the animal figures are deftly executed, the killing of a horse by an elephant (Plate III) being an excellent example of this class. Apart from these works of art, the place is said to contain quite a number of loose sculptures of great beauty. It is hoped that Sri Annigeri's attempt is followed by a more systematic study and the results published in a monograph form, a treatment which the art treasures of the place rightly deserve.

P. R. SRINIVASAN.

DIPLOMATIC OF SANSKRIT COPPER-PLATE GRANTS. By Dr. B. C. Chhabra, Jt. D. G. of Archaeology in India, New Delhi. Published by the National Archives of India. Price not stated.

This little book of 23 pages of matter and 12 pages of excellently printed illustrations deals with the obscure subject of the science of diplomatic known only to the archivists. The author, an eminent epigraphist and Sanskritist has treated the subject in a lucid manner and with absorbing interest, incorporating in the brief compass, all the salient points pertaining to the forms of drafts of royal grants or deeds or contracts in the Sanskrit inscriptions of ancient India, illustrating his study with a few select examples from various parts of India. The reader is thus enabled to have a good general idea of the manner in which ancient royal grants were prepared and about the evolution of the same during

the ages. The development of the preamble part of such documents is especially note-worthy as it seems to have grown in length in course of time because of the inclusion of the *praśastis* of the issuer as well as of his ancestors, thus affording much valuable historical material. Similarly the portion relating to the conveyancer, composer and engraver is also valuable because in the absence of unambiguous data relating to the issuer of a grant the presence of these classes of people affords a sure basis for identification of the period and the place of origin of the record. Though this study is matter-of-fact in character, the story relating to king Bhoja and the Brāhmaṇa in explanation of the term, *tāmra-śāsana* and the quotation from the Mahābhāṣya in elucidation of the auspicious term "Siddham" add to the interest of the account. We agree with the author that a fuller treatment of the subject requires the classification of the mass of Sanskrit copper-plate-charters, dynasty-wise in detail (page 23). It is hoped that this brief but stimulating study will pave the way for such a comprehensive treatment of this interesting and important discipline. Dr. Sourin Roy, the Director of National Archives of India, New Delhi, is to be congratulated for having arranged this paper to be taken out from the records of his office and published it, prefacing it with his own succinct observations on the value, scope and necessity of the study of this subject for a proper administrative history of our country.

P. R. Srinivasan.

Upasampada Jnaptih. Ed. by Dr. B. Jinananda, Delhi University. Tibetan Sanskrit Works Series VI, K. P. Jayaswal Research Institute, Patna. Rs. 2.

The present edition is based on a Ms. of the text in photocopy collected by Pt. Rahula Sankrityayana and preserved in the K. P. J. Institute, Patna. Compared to the works already issued in this Series, this is a very small text. It deals in detail with the procedure for the ordination (Upasampadā) of one into the Buddhist Sangha, after one has passed the stage of *pravrajyā*. The age, the formula (*karmavācanā*) to be repeated, the interrogations as to the *bona fides*, health, etc., which one seeking initiation has to answer—all these are set forth here. The text in Sanskrit presented here has its Pāli

counterpart in Upasampadā Kammavācā and corresponds to the first chapter of the Pravrajyāvastu in Tibetan translation. The editor has consulted the Tibetan translation, as also the Mahāvyutpatti (Gilgit Ms.). Allowing for forms peculiar to Buddhist Sanskrit, there are still several words of which the form seems to be defective; and there are also printing lapses. There is given at the end an index of words but it would have been more useful if meanings had been given for these words.

V. R.

THE GILGIT MS. OF THE ASTADASASAHASRIKA PRAJNAPARAMITA. Edited by Edward Conze. Literary and Historical Documents from Pakistan. Rome Oriental Series 26. IsMEO, Rome. 1962.

This is a happy harbinger of a series of publications undertaken by the IsMEO in co-operation with the Ministry of Education and the Archaeological Department of Pakistan, on the basis of Ms. materials unearthed in Pakistan region and lent to Prof. Tucci. The text is edited by the well-known Buddhistic scholar Prof. E. Conze, after comparison with five other Mss. and the Tibetan translation. The basis of this edition is a partial Ms. (38 folios), representing chapters 55-70, dealing with *upāya-kauśala*, how insight is to be gained into the śūnya by one practising the spiritual life.

The Prajñāpāramitā literature has been growing, according to the Editor (see his *Prajñāpāramitā Literature*, Mouton & Co., 1960), from about 100 B.C. The adjectives *aṣṭasahasrikā* etc., refer to the śloka-extent of these texts. The text in 8000 ślokas seems to be the oldest. It is interesting to know that several scholars have taken this literature as having developed in South India, in Āndhra, among the Mahāsāṅghikas, and that the great Nāgārjuna, in all likelihood, had a hand in this. The differences in the text as to the extent 8, 18, 25 or 100 sahasrikās are due to the respective amplifications of the applications of basic formulae. Those interested in the details of the contents and commentaries of this literature may consult Dr. Conze's book referred to above in this paragraph and Prof. Tucci's work in GOS. 62.

Prof. Conze has furnished the text, which is printed in Roman script, with an English translation. The book has been produced in the uniform excellent get-up which we are familiar with in Prof. Tucci's publications.

Prof. Conze states in his Introduction that he has compiled a *Materials for a Dictionary of the Prajñāpāramitā Text* and we hope this will soon be published.

V. R.

THE PATH OF FREEDOM (VIMUTTIMAGGA). ENGLISH TRANSLATION BY REV. N. R. M. EHARA, SOMA THERA AND KHEMINDA THERA. Published by Dr. D. R. D. Weerasuriya, Balcombe House, Colombo 8. Rs. 8.

The *Vimuttimagga* was written by Upatissa Thera. It comes from the 1st cent. A. D. and served as an inspiration to the *Visuddhimagga* of Buddhaghoṣa. It is a book of practical instruction, and not of exegesis as has been wrongly supposed by scholars. The original Pali text is not extant and the available studies or translations are from its Chinese translation of the 6th cent. A. D.

In regard to such Buddhist texts, there does not seem to be any precise statement as to what their exact contents are. Thus we find in the Preface and Introduction in this volume, certain descriptions of the *Vimuttimagga* in Dr. Malalasekhara's *Pali Literature of Ceylon* and the new *Encyclopaedia of Buddhism* started by him, as also in the comparatively more accurate account in Dr. Bapat's comparative study of the two *Maggas* are criticised as wrong. The Introduction discusses also Dr. Bapat's arguments to show that the *Vimuttimagga* was produced in India and taken to Ceylon and shows that the probability of its origin in Ceylon could also be maintained.

The English rendering here was to have been revised by Prof. Soma Thera who unfortunately passed away before he could do it. Of him, as also of the Thera Sanghapāla of Funan who was the author of the Chinese version of the text, biographies have been included in the Volume. Besides the translation, there are notes and a detailed Index. The get-up of the book is excellent.

V. R.

MANJUSA XVI. 4. K. C. Chatterji Memorial Number. 8, Bhupendra Bose Avenue, Calcutta-4.

This issue of the *Mañjūṣā*, the well-known Sanskrit Journal, is dedicated to the memory of Kshitish Chandra Chatterji, its Editor, who unfortunately passed away in the end of 1961.

The late K. C. Chatterji was one of the leading scholars in Sanskrit grammar. He had filled many a page of the *Mañjuṣā* with his linguistic and other diverse writings, and had upheld a high standard for his Sanskrit Journal. It is therefore quite befitting that this issue of the journal is dedicated to him and we are given here a select Bibliography of his writings, a brief sketch of his life and verses and articles, both in Sanskrit and English, dedicated to him. His chief work which he unfortunately left incomplete is *Technical Terms and Technique of Sanskrit Grammar*.

The memorial issue contains, besides, a reproduction of the late Appa Sastri Rasivadekar's Sanskrit article on Pāṇini and some other brief articles.

The Sanskrit plays Śrī Jñaneśvara Carita by Mrs. Lila Rao Dayal based on her mother Pt. Kshama Rao's poem, and the long Śrī Pritivisnupriyam by Dr. J. B Choudhry have also been printed in this issue. The latter deals with the life of Gaurāṇga's consort.

C. S. SUNDARAM.

ŚAIVA SIDDHANTA AS EXPOUNDED IN THE SIVAJNANA SIDDHIYAR AND ITS SIX COMMENTARIES. By Dr. V. V. Devasenapathi, M. A., PH. D. Pages 322, xix. Published by the University of Madras. Price. Rs. 15.

This scholarly work is the fruit of the earnest and patient study of its author for about fourteen years in the Madras University under the able guidance of some of its eminent Professors. It has eight chapters. The indroductory chapter touches upon the antiquity of Śaivism which is still a living religion throughout Bhārat, and refers to the literature available in Sanskrit and Tamil on Śaiva religion and Śaiva Siddhānta Philosophy. Śivajñāna Bodham and Śivajñāna Siddhiyār are the two principal treasures included in the list of the fourteen Śaiva Siddhānta Śāstras in Tamil.

The authors of these two great works are Meykanda Devar and his disciple Aruḷnandi Śivāchāryar, respectively. Both of them lived in the earlier half of the 13th century A.D. Brief sketches of their lives are given in this book. It may be noted that Meykanda Devar was but a child of

three years when he was initiated by the Siddha Parañjoti Munivar on his way from Mount Kailās in the North to the Podigai Hill in the South, and that Aruḷnandi Śivāchārya was held in high esteem for his deep scholarship both in Sanskrit and Tamil, and was honoured by the title of Sakalāgama Pandita. Under divine inspiration Meykanda Devar gave out in Tamil, as a basic text for Śaiva Siddhānta, his Sivajñāna Bodham with only twelve sūtras in forty lines in all. It was at the command of his Guru that these sūtras should be fully explained in a separate treatise that the learned Sakalāgama Pandita wrote his famous Śivajñāna Siddhiyār in Tamil.

This Siddhiyār contains two main parts. The first is called Pūrva Pakṣam, and it has 308 verses. In it, thirteen non-Śaivaite systems like Lokāyatam, Sautrāntikam, etc., are stated and examined. The second Part with its 321 verses follows closely the thought and their arrangement of the Twelve Sūtras.

The work under review deals only with the second part, i.e., Supakṣam, with its six recognised commentaries. The commentators are (1) *Niramba Aḷagiyar,* (2) *Marai Jnāna Desikar,* (3) *Śivāgra Yogin,* (4) Jñāna Prakāśar, (5) Śivajñāna Munivar, and (6) Subrahmanya Deśikar. Nos. (1) to (3), lived in the 16th century. No. (4) probably lived in the closing years of the 16th and the opening years of the 17th century. Nos. (5) and (6) lived in the 18th and 19th centuries respectively.

The volume under review gives interesting sketches of the lives and works of all these commentators. Only one item of special interest may just be noted here. Śivāgrayogin who wrote six books in Tamil, wrote five in Sanskrit, one of which is his commentary in 12,000 ślokas on Śivajñāna Bodham.

The Second Chapter on Alavai (or epistemology) in fourteen verses is rather unique in Tamil, in that it forms part of the main work itself. It is a presentation of the pramāṇas recognised in Śaiva Siddhānta, and will be interesting to those studying Indian Epistemology.

Chapters III to VII covering 205 pages deal respectively with (i) Pati-The Lord (ii) Paśu-Soul, (iii) Means of Release and (iv) (Truths) pertaining to Release. In these

chapters, all the topics dealt with in the twelve Sūtras of Sivajñāna Siddhiyar which follows closely the arrangements in its original are explained in the light of cogent and acceptable expositions given in the said commentaries in which some differences in intrepretation are also to be found.

In the concluding chapter, the author takes up first the question of validity of religious experience, and examines the reason given by those who deny it. Then he makes a few observations with reference to the opinions about Śaivism and Śaiva Siddhānta expressed by some foreign scholars. He stresses tha Śaiva Siddhānta is based on the experiences of Śaiva saints. He states that the distinctive contribution of Śaiva Siddhānta to Hindu thought is to be found in the manner in which it interprets the Upaniṣadic term "Advaita". The fact that even saints with exalted mystic experience take interest in the spiritual progress of their fellow human beings is stated to indicate how religion helps man even in practical life.

The author's accurate exposition of Siddhānta ideas, in lucid English, and his quotations from thinkers of the West will stimulate the thoughts of earnest seekers after truth, whatever may be their country or religion. This publication is a most welcome addition to the meagre stock of books on Śaiva Siddhānta.

S. C. A.

A NEW HISTORY OF SANSKRIT LITERATURE. By Krishna Chaitanya. Asia Publishing House, 1962. Pages 490. Price Rs. 18. 75.

The author is a well-known art critic and journalist who has recently turned his attention to the history of world literatures. He has planned a twenty-volume history of world literature, of which five volumes covering Mesopotamian, Egyptian, Greek, Roman and Jewish literatures have already been published in *Malayalam*. This new history of Sanskrit literature is a more ambitious work and is written in *English*. Though the material is sccond-hand, the author has arranged them in a presentable form and the book is fairly complete and covers the whole field from the Vedas down to the classical period. The author's interest is not mainly in giving details about writers and their works or evaluating their literary merit, but more in the significance of their contents. He depicts the life of the people as mirrored in

early Sanskrit literature. His accounts of political, moral and philosophical thoughts are interesting and useful, so also the quotations in translation.

The claim on the blurb of the book that "the work meets the most exacting demands of scholarship" is too much; so also the suggestion that it has incorporated information about all important works recently published.

There is no section on literary criticism and important writers like Ānandavardhana, Bhāmaha and Appayya Dīkṣita do not find a place in the book. The references, though mostly second-hand and not full, are useful. The Index is not complete; it omits works like Kāvyādarśa and Saṅgīta-ratnākara mentioned in the text.

P. 148, Ashtapada should be Akshapada. P. 27, Ashtadhyayi of Panini is said to be a metrical composition giving rules of pronunciation! Kasa Krishna should be Kasa-kritsna. P. 458, against Viśvanātha, author, his title *Nyayapanchanana* is entered as his work! Wrong splitting of proper names, like Mriccha Katika, should have been avoided. That the author of *Dasakumaracarita* is much earlier than the author of *Kavyadarsa* cannot be considered as "the most reasonable conclusion". (p. 376).

The book is well got up and is written in an easy fluent style. Though it cannot be accepted as an authoritative and up-to-date history of Sanskrit literature, it is a useful and is sure to rouse the interest of the ordinary educated people in the rich treasures of Sanskrit literature.

The book is rather costly for college students and even for the average general reader.

K. KUNJUNNI RAJA.

COLLECTED PAPERS OF PROF. S. S. SURYANARAYANA SASTRI. Edited by Dr. T. M. P. Mahadevan. Published by the University of Madras. 1961. Rs. 20.

This Volume contains many learned papers written by Prof. S. S. Suryanarayana Sastri, Head of the Department of Philosophy, University of Madras, from 1927 to 1942. He was keenly interested in Advaita Vedanta and in the various schools of Saivism (Śivadvaita of Srikantha and Śaiva Siddhanta and Pratyabhijna of Kashmir) and showed their

synthesis. He wrote a book on Srikantha. Of the post-Sankarite Advaita schools he pereferred the Bhamati school to the Vivarana school. He did not accept the traditional view regarding the phenomenal or empirical (Vyāvahārika) Reality as compared with the Absolute (Pāramārthika) Reality. He regarded the Finite as an aspect of the Infinite and held that Brahman was indeterminable not indeterminate. Prof. Sastri accepted also the concept of Sarvamukti.

The papers in this volume cover a wide range. Many of them relate to Indian philosophy in general and many more of them relate to spiritual and philosphical topics and special philosphers.

The basic note of all the papers is sounded in the first paper *on the study of Indian philosophy.* In it the learned Professor asks us to use Western philosophy to enrich and stimulate Indian philosophy. In the paper on *Universals* he shows how the Absolute includes and transcends space and time. In the paper on *Philosophy and Religion* contributed to the *Journal of Oriental Research* he shows how "philosophy can be rid of dryness and religion of superstition" (Page 76). In the paper on *Omniscience* he discusses the knotty problem about the recoverability of omniscience and human freedom. In the paper on *Why Philosophy* he shows "where the highest philosophy joins hands with the deepest religion" (page 94). In the paper on *The Darśanas* he shows how they tell us to turn from external Nature and seek one's own essential Nature and how Vedanta is the crown of the Darśanas. In other papers he discusses Sankara and the various schools of Advaita and a little known Advaitin, viz., Nrisimha Bhattopadhyaya. In the Principal Miller Leitures on *Advaita and the Concept of Progress* he shows how though there is no progress for the Absolute it is the condition of all progress. He discusses in another paper the subtle concept of sublation in Advaita. In two other papers he discusses *Advaita Causality* and *Human Freedom* and *Karma and Fatalism* and *Jnāna* and *Jivanmukti.*

Among the second type of papers may be mentioned those on *Objective History* and *The General Will* which show how the State is the sum of individual wills which

express themselves best through the State. Beauty is described by him as the expression of the self. He says that the highest prayer is that which prays: "Lead me from the unreal to the Real, from darkness to Light, from death to Immortality". The Professor shows also how the hero belongs to a country whereas the saint belongs to humanity. He discusses *Mandana and Suresvara* and Vachaspati's criticism of *Sphota Vada* in other papers. In another paper he deals with Buddhist logic in the *Manimekhalai*. In three papers he discusses Saiva Siddhanta and the Kashmiri Pratyabhijna school of Saivism.

It was an excellant idea to collect all these papers of Prof. Suryanarayana Sastri under one cover.

K. S. Ramaswami Sastri

Advaita and Neoplatonism. By J. F. Stall. Madras University Philosophy eries 10, 1961. Rs. 7.

J. F. Stall of Holland was a Government of India Exchange Research Scholar attached to the Philosophy Department of the Madras University in 1954-55 and the book under review represents the Doctoral work he did then. The thesis as described in its subtitle is a critical study in comparative philosophy. More specifically, it studies the Indian Advaita philosophy from the point of view of a comparable school of Western philosophy, namely the Neoplatonic. The author divides his study into three main parts and an Appendix. The first section, we may say, is conceived in an original way. Herein Mr. Stall conducts an inquiry into the character and methodology of the study of comparative philosophy. It is indeed interesting to examine the question whether comparative philosophy is merely a historical and academic inquiry or it could be really a philosophy and what the nature of the Truth is that is kept in view in such a comparative study. Also, is the aim of such study a synthesis of philosophies or a more clear choice of one as between the two or more systems compared? To be of real interest, as the author says, oriental philosophies can be studied by Western orientalists only as possibilities of Western philosophy and on the basis of some links or comparable positions in the system compared.

As such links and comparable tenets are available in the Indian Advaitic system and the impersonal Neoplatonic school in the West, the author points out that a comparative study of these two schools is justified. In the central part of the thesis, there is a fairly correct analysis of the Advaitic system in its important constituent doctrines.

In Part III, the author enters on the actual subject of the book, the work of comparing Advaitia and Neoplatonism. This comparison is done with reference to the leading doctrines like action and contemplation or knowledge, infinity and being or the impersonal and the personal, causation and change, the concept of God, name and form (*nama-rupa*), and the higher and lower truths.

The researches as to the historical influences of the Indian system on the Neoplatonic thought have been summarised in the Appendix. Here is given a critical review of the literature available on the subject. Attention is particularly drawn to the findings of Prof. Filliozat from which it is definitely known that there "were actual contacts between Greece and India before and during the third century", that at least ten years before Plotinus came to Rome, the Christian saint Hippolytus wrote his *Refutation of all heresies* in which some passages are devoted to the Brahmans which show a clear acquintance with the Upanisads, and it is therefore, "very well possible that Plotinus knew something of Upaniṣad doctrines".

The question of Indian influence on the Greek predecessors of Plotinus is just touched upon at the end of the work, but it is beyond the strict scope of the present thesis.

The similarity between Advaita and Neoplatonism has been touched upon in the past by many scholars but in this special study of the subject, we come across a good deal of new material. The author has drawn attention here to works of scholars, particularly in French, which are not very well known to Indian scholars.

Apart from numerous printing errors and inaccurate placing of diacritical marks, there are also some slips and statements requiring correction: P. 50, 1.7, "*Pitṛyāṇa* is for those who have attained right knowledge"; it is just the opposite of what is said. P. 69, ll. 5, 6, the tracing of

Adhyāsa, which is an epistemological concept, to an evolutionary development from early magic is farfetched. P. 77, end of para 1, is a misapplication of epistemological dictum "*Vyavahāre Bhāṭṭanayaḥ*". Even so on p. 140, fn. 457, there is a misapplication of the designation *Karma-bhūmiḥ*. A questionable statement of a serious nature is on p. 160, ll. 5, 6 from bottom: "Neither Śaṅkara nor the later Advaitins recognized mystical experience in any Wertern sense as a *Pramāṇa*"! Of the same class is the one on p. 209, ll. 19-20 that none of Indian spiritual leaders seems to have had much regard for the arts! On pp. 210-211, there are some observations on Hinduism and images of God; these statements can be made only from the absolute stand-point of the ultimate position of Advaita and not from that of its empirical position, and much less from that of Hinduism in general. The passages relating to the one Rasa on p. 218 are to be somewhat revised. The statements on p. 225 on Advaita, castes and sañyāsa are not correct. It is surprising to read on p. 225 the statement that in later times, Advaita become the traditional philosophy of a subcaste of South Indian Brahmans, the Aiyars! As if all Aiyars are Advaitins and there are no Advaitins outside Madras! The speculation on p. 244 on Śṛṅgeri as a pre-Śaṅkara holy place cannot bc sustained.

V. R.

Some Old Lost Rama Plays. By Dr. V. Raghavan. (Lectures delivered at the Annamalai University). Annamalai University. Annamalainagar. Rs. 1-50.

The theme of the Rāmāyaṇa story has been perhaps the most prolific source of inspiration of later poets and dramatists. Dramatists in particular have been fascinated by it and the existing Anthologies and Alaṅkāra literature show how there were many plays on Rama's life which were of considerable literature merit but which we have unfortunately lost. With great patience and acumen, Dr. V. Raghavan has recovered substantial portions and reconstructed with striking success two of them at least in outline, the *Rāmābhyudya* and the *Kṛtyā-rāvaṇa*; of six others, the *Chalita-rāma*, the *Jānakī-rāghava*, the *Rāghavābhyudaya*, the *Rāmānanda*, the *Māyā-puṣpaka* and the *Rāghavānanda*. the fragments that are

available are too meagre to allow of more than a guess as to the development and denouement of the plays, but such hints as are available are made the fullest use of, and the themes and the striking variations on the Vālmīki story which these dramatists attempted are brought out. A dozen other plays of which hardly more than a few scraps are available, besides names of five of them and the names of stray acts from seven others, are mentioned in last ten pages with such information about them as can be gleaned from the *Nāṭaka-lakṣaṇa-Ratna-kośa* and other works.

Of these lost plays, *The Rāmābhyudaya* of Yaśovarman, the patron of Bhavabhūti, was the best, if we may judge not only from the fragments that have been rescued from oblivion but also from the uniformly high testimony of critics of repute like Ānandavardhana and Abhinavagupta who had these plays before them in full. The former, who strikes a note of caution against the tendency to take excessive liberty with the Rama-theme, re-inforces his opinion with obvious reference to and approval of the view of Yaśovarman on this matter embodied in a verse in the Śārdūlavikrīḍita metre which is found in Bhoja's *Śṛṅgāra Prakāśa* and which Dr. V. Raghavan has, by cogent reasoning, established as having formed part of the Prastāvanā of the *Rāmābhyudaya*. Incidently this verse contains the first mention of the concept of *aucitya*. Unlike the authors of other Rama-plays such as the *Kṛtyā-rāvaṇa* and the *Chalita-rāma*, which Dr. V. Raghavan infers must have preceded the plays of Yaśovarman and Bhavabhūti and probably as protest against their bold attempts to improve on Vālmīki, "Yaśovarman dramatised the story from Pañcavaṭī to the Paṭṭābhiṣeka without spoiling the original Rasa." Yaśovarman's drama was in six acts, and Raghavan gives weighty reasons for his view that it did not comprehend the Uttarakāṇḍa story, though a stray reference in the *Daśarūpakāvaloka* has led other critics to make an inference to the contrary.

There are fragments of greater or less length from all the Acts available. There are, besides, stray verses quoted in the Anthologies which clearly belong to this drama. Of the latter the following illustration will serve to bring out Yaśovarman's unstrained commond of simple pathos, and his capacity for close observation and subdued humour; in both

these respects he is not unworthy of comparison with Bhava-bhūti himself. The former dipicts Rāma's grieving for Sītā in the rainy reason:

कृतककुपितैर्बाष्पाम्भोभिस्सदैन्यविलोकितैः
वनमपि गता यस्य प्रीत्या धृतापि तथाम्बया ।
नवजलधरश्यामाः पश्यन् दिशो भवतीं विना
कठिनहृदयो जीवत्येव प्रिये स तव प्रियः ॥

The second describes the commotion created in the hermitages by some untoward event:

प्रारब्धां तरुपुत्रकेषु सहसा सन्त्यज्य सेकक्रियाम्
एतास्तापसकन्यकाः किमिदमित्यालोकयन्त्याकुलाः ।
आरोहन्त्युटजद्रुमांश्च वटवो वाचंयमास्सत्वरम्
सद्योमुक्तसमाधयो निज(बृसी)ष्वेवोच्चपादं स्थिताः ॥

The *Kṛtyā-rāvaṇa* leads in the class of the dramas that make substantial deviations from Vālmīki Rāmāyaṇa. It is dominated by the Karuṇa Rasa, in fact some of the critics found fault with it for over-doing it. In a series of situations Rāma is depicted in moods of the deepest grief, Rāvaṇa resorting to many feints and strategems including horrid witch-craft which confound the hero. The style of the surviving fragments reminds one of Bhāsa by their simplicity and suppleness. Thus Rāvaṇa tells Sītā:

विक्रमेण मया लोकाः त्वया रूपेण निर्जिताः ।
सब्रह्मचारिणमतो भजमानं भजस्व माम् ॥

The drama is brisk and brimming with action; and the dramatist speaks with scorn (through the Sūtradhāra) of the wordy plays, full of conceit, against which he apparently wrote this play as a protest. The play was in seven acts, covering the Rāmāyaṇa story from the Sītāpaharaṇa to Rāvanavadha. The contents of various acts are reconstructed by Dr. Raghavan with great skill; there are samples available from all of them, thogh with regard to Acts IV and V only inferentially. Among innovations made are Lakṣmaṇa being deceived by a Rākṣasī into going to Rama's rescue (instead of his being goaded to do so by Sītā's upbraiding as in Vālmīki) and the original manner in which Angada delivers Rama's challenge to Rāvaṇa which is spirited, though marred by an offence

against at any rate modern taste, by his being made to drag Maṇḍodarī by the hair.

The *Chalita-rāma* dramatised the Uttararāmāyaṇa. It represents Rāma's action in repudiating Sītā a second time as due to the machination of the Rākṣasas; the author was decided that no citizen of Ayodhyā could be so base as to scandalise Sītā. And the brief glimpse of the author's mastery which we have in the artless speech of Lava confronted by Sītā's golden image at the Aśvamedha, when Rāma asks him whether he recognises her,—राजन् ज्ञायते सैवेयमस्मज्जननी, किन्त्वेषा जननी भूषणोज्ज्वला! makes us the more bitterly regret the less of what must have been a memorable play.

In every one of the other fragmentary plays dealt with in this volume there are to be found some original touch or other or some fresh breath of poetry; as in this beautiful verse from the Rāmānanda:

खं वस्ते कलविङ्ककण्ठमलिनं कादम्बिनीकम्बलम्
चर्चां वर्ण(पार)यतीव दर्दुरकुलं कोलाहलैरुन्मदम् ।
गन्धं मुञ्चति सिक्तलाजसुरभिः वर्षेण सिक्ता (दग्धा) स्थली
दुर्लक्षोऽपि विभाव्यते कमलिनीहासे च (हासेन) भासांपतिः ॥

It is to be hoped that further researches will give us a fuller knowledge of these plays and similar plays now totally lost. Meanwhile Dr. V. Raghavan deserves to be congradulated on this little volume which brings out the vitality and resource of the Indian dramatic genius.

N. RAGHUNATHAN.

A BIBLIOGRAPHY ON HINDUISM

Considering the growth of specialization and the increasing number of publications in the various fields of Indology, research on Hinduism already stands in need of a bibliography exclusively concerning this particular field, where it will serve scholars as a guide and tool. Such research aids are already available in the fields of Veda, Buddhism, Indian Archaeology and Anthropology. With a view to meeting this need in the field Hinduism a detailed plan has been drafted at the Institute of Oriental Studies, Utrecht by J. F. Sprockhoff under the direction of J. Gonda. The general idea of this plan as well as the detailed report on the ways and means of its implementation have met with favourable reactions from colleagues to whom the plan was sent.

The bibliography is to be—like the already existing ones mentioned above—a critical one. It is further intended to encompass materials and studies relating to religion, philosophy, law and customs-each in its widest sense-as well as all other documentation on the cultural history of India as far as it has source-value for the study of Hinduism. This means that not only Sanskrit sources but also the vernacular sources will be registered. As regards the secondary literature of the last hundred years as well as recent publications, it is to be taken into account that the results of research on Hinduism are no longer being made available exclusively through the medium of western European languages. It seems clear therefore that the project can be implemented only through international co-operation.

So far we are not aware of a similar project being contemplated elsewhere. It will be welcomed if any such plans could be made known and co-ordinated with the project planned at Utrecht. Scholars in this field are invited to extend their help and co-operation. Further information as well as offers of co-operation will be welcomed at the following address:

J. Gonda, Institute of Oriental Studies, Nobelstraat 2B, Utrecht-Netherlands.

It is hoped that the work can be started in the course of 1963. Scholars are requested to further the project by sending offprints and review copies with date and place of publication, to the above address.

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॥ अथ द्वादशोऽध्यायः ॥

T, 198. "आकरप्रभवः कोशः" इति वक्ष्यति[1] । तस्मात् पूर्वोक्तप्रभवस्य **आकरस्य कर्मान्तानां प्रवर्तनमिति** प्रकरणमारभ्यते—**आकराध्यक्ष** इति । **शुल्बशास्त्रज्ञः** भूमिपरीक्षाशास्त्रज्ञः, इयं भूमिरासन्नोदका अन्तःपरुषा अन्तःशल्या अन्तःशर्क(रोदि ? राहि)ता इत्येवमादिविशेषज्ञः । **धातुशास्त्रमिति**, धीयन्तेऽस्मिन् दधति वा सुवर्णादीनीति धातुः, मृत्तिकापाषाणादिः, तस्य शास्त्रं धातुवादः, तज्जानाति । वक्ष्यमाणरसानां पाकः । **मणीनाञ्च रागज्ञः** । धातुशास्त्रज्ञ इत्यत्रान्तर्भूतयोरनयोरप्युपादानं कर्मपरिज्ञानप्राधान्यार्थम्, न शास्त्रविज्ञानमात्रादर्थविज्ञानम् अप्रयोगज्ञतयेति । **तज्ज्ञसखो वेति** तत्त्वेनात्मन आत्मकल्पानां च ज्ञानम्, ज्ञानमन्तरेण आकरकर्म न सुकरमनेनेति । तथा सत्यपि तज्ज्ञानितद्योगतया तस्मिन्नेव जातैः ध्मापकखनकादिभिः **कर्मकरैः उपकरणैश्च** भस्त्रासन्दंशादिभिः **संपन्नः** । **किट्टं** लोहमलम् । **मूषा** यत्र आवर्त्यते किट्टादि **लिङ्गं भूतपूर्वम्** । अनुपलब्धलिङ्गम् **अभूतपूर्वम्** । तस्य भेदानाह—**भूमिविशेषं प्रस्तरविशेषं रसविशेषमेव वा सुवर्णादीनां धातूनां** कारणम् । **अत्यर्थवर्णम्** अतिशुक्लम् अतिकृष्णम् । **अत्यर्थगौरवं** समानजातिभ्यो गुरुतरम् । **उग्रगन्धरसम्** अनिष्टगन्धरसमित्यर्थः । **परीक्षेत सर्वत** आगमेन चक्षुषा स्पर्शेन घ्राणेन जिह्वया च, यदि वा सर्वस्मिन् देशेऽपि, ईक्षेत ॥

T. 199. यस्मात् सर्वत्र भूमिः वसुमती विशेषेण **पर्वतानां बिलादिषु** शास्त्राल्लोकप्रसिद्धेर्वा प्रख्यातोद्देशानाम् । **गुहा**(व्याभावीति?) गुहाकृतिः । **उपत्यका** नितम्बैकदेशः । **लयनं** शिला(गनं ? गृहं) रचितम् । **दृढखातं** महाशिलाहितमन्तःसुषिरम् । महाफलतया प्राधान्याद् रसधातूनाह—**अन्तः प्रस्यन्दिन** इति गुहादिष्वन्तःस्रवन् प्रस्यन्दो येषाम्, न तु निर्झरवद् बहिर्भूत इति । M. 82. **जम्बूचूतफलानि** पक्वानि । **हरिद्राभेदाः** भग्ना हरिद्राः पीतलोहिता भवन्ति । **हरितालादयः** प्रसिद्धाः । **पुण्डरीकं** पद्मम् । **शुकपत्रं** शुकपक्षः तत्समानवर्णमुदकं ओषधयश्च येषां समीप इति ते तथोक्ताः । **चिक्कणाः**

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1. प्रस्तुताध्यायान्ते ।

स्निग्धा मधुपित्तकवद्विसरणे **विशदाः** । **भारिका** गुरवः । काञ्चनकरणे प्रभवन्तीति **काञ्चनिकाः** ॥

निष्ठयूताः क्षिप्ताः पङ्कग्रा(वाः? हिणः) गुरुत्वात् पङ्कं श्रयन्ति । **शतादुपरीति** अधिकेनैव एकेन भागेन परेणेत्यर्थः । **वेद्धारः** सुवर्णस्य कर्तारः इत्यर्थः ॥

T. 200. **उग्रगन्धरसमिति** न सर्वैर्गुणैः किन्तु गन्धरसाभ्यामेव तत्सदृशं **शिलाजतु** ज्ञात्वा तदर्थी गृह्णीयात् ॥

नवाताम्रपीतका मनश्शिलावद् **भूमिधातवः** (प्रस्तुत कथातप? पीतकास्ताम्रका वा) शुद्धसङ्कीर्णभेदात्त्रिविधाः । तेषां विशेषमाह— **भग्ना** इति । **नीलराजीवन्त** इति नीलरेखान्विताः । **दधिबिन्दुचित्राः** दधिबिन्दुभिरन्तश्चित्राः । **यकृत् प्लीहा** उभये रागौ । यकृदित्यन्ये कालेयकमाहुः । **हरिद्रादीनामिव येषामनवद्यो वर्णः** । **चूर्णाद्धि** विशेषः तद्बीजसदृशानाम् । **लेखावन्त** इति **स्वस्तिकवन्तः** स्वस्तिकाकारलेखायुक्ताः । **सगुटिका** (गुटिका)युक्ताः । **सुवर्णधातवः** श्वेताः सुवर्णाभा भूमिभेदाः प्रस्तरभेदाश्च । **ताम्रवेधनाः प्रतीवापेन** स्वशक्त्यपेक्षेण भागेनेति बोद्धव्यम् ॥

T. 201. **शङ्खेत्यादि** । **मत्स्यण्डिका** खण्डः । **विस्रगन्धाः** । **कृष्णा भिन्नाः** सन्तः **श्वेताभाः** । **श्वेता भिन्नाः कृष्णाभाः** । **सर्वे वा भिन्ना** इत्येव । **रूप्यधातवः** भूमिभेदाः प्रस्तरभेदाः ॥

गुरुत्ववृद्ध्यन्तर्गता **सत्त्ववृद्धिः** । तेषां यथोक्तैर्गुणैः परीक्षितानां ये केचिदन्यलोहसंसर्गाद् **अशुद्धाः**, शुद्धत्वे वा पृथग्भाभि(?भूताभि)र(थ?)विस्राविणो **मूढगर्भाः** । तेषां प्रतिक्रियोच्यते । हस्त्यादीनां तीक्ष्णेन मूत्रेण अपामार्ग-कदलीमोक्षकादीनां तीक्ष्णेन क्षारेण पौनःपुन्येन वासिताः पश्चाद् राजवृक्षादिभिः संयुक्तैः पिण्डीकृतैरन्तःप्रक्षिप्य वेष्टिताः तत्प्रतीवापाः तदनुलेपात् त्रिविधेन कल्केन शुद्धा भवन्ति स्रवन्ति च ॥

T. 202. M. 83. **यवमाषादिभिर्विलेपविकल्पः** । **गोक्षीरेण** वा यवक्षारादीनामसंसर्गार्थं पृथक्करणम् । कन्दली श्वेतक्षेत्रे भवति । वज्रकन्दश्च (मेहं?)प्रतीतः **मार्दवकर** ॥

भावितानां **विभिन्नं** स्फुटितम् । **मृदु** भवति मध्वादिनिषेचितः ॥

मृदुस्तम्भन इति मृदुत्वेन अकर्मण्यस्य स्तम्भनकर इत्यर्थः ॥

T. 203. कर्बुरवर्णः शबलवर्ण इत्यर्थः । सीसधातुस्त्रपुधातुः । प्रस्तरो भूमिभागो वेति वर्तते ॥

मुस्वः[1] पाषाणविशेषः । वैकृन्तधातुरच्छलोहस्य धातुरित्यर्थः । वैकृन्तको हि वारकुश(?बर्बरकू)ले चीनदेशे वा समुत्पद्यते । सुवर्णादिलोहानां सप्तानां धातवोऽभिहिताः । वृत्तलोहन्तु ताम्रकाप्यसंसर्गात्, काप्यमपि त्रपुसंसर्गादिति पृथङ् नोच्यते ॥

अच्छोऽन्तर्गतस्याप्यवसायात् । घोषवानभिहन्यमानः । शीतः स्पर्शगतः । तीव्रतररागः लोहितादिरस्य रागेणोपदिग्धः । मणिधातुः प्रस्तरो भूमिभागो वा ॥

T. 204. धातुसमुत्थं सुवर्णादि तत्करणसंस्कारकुलानां सुवर्ण-कारादीनां कर्मान्तेषु प्रयोजयेद् भाजनशस्त्रालङ्कारार्थम् ॥

(अ?)कृतभाण्डानाञ्च विक्रयादिव्यवहारम् । एकमुखम् एकायत्तम् । अत्ययश्च विनयद्रव्यजातिप्रमाणापेक्षया यथार्हं वक्ष्यमाणप्रमाणापेक्षं वा । अन्यत्रेति निर्दिष्टस्थानात् । कुर्वतां क्रीणतां विक्रेतॄणाञ्च स्थापयेत् ॥

आकरिकम् आकराध्यक्षम् । धातुकर्मान्तोद्भवम् अपहरन्तमित्यर्थः । अष्टगुणमपहृत(द्रव्यस्य) । अन्यत्र रत्नेभ्य इति । रत्नापहारे तु वध एव दण्डोऽन्यत्रोक्त इति ॥

स्तेनम् आकरेऽन्यत्र वा । अनिसृष्टोपजीविनम् अननुज्ञातमाकरम् अन्यद्वा स्वयमुपजीवन्तम् । कर्म कारयेत् आकरेष्वेव । दण्डोपकारिणश्चेति । दण्डं हिरण्यं दातुमसमर्था ये केचिद् दरिद्रत्वात्, तानपीत्यर्थः ॥

ननु च दासकर्मकरकल्पे वक्ष्यत्येव "दण्डप्रणीतः कर्मणा तमुपनयेत्" (अधि० ३, अध्या० १३) इति । सत्यमेवम् । अन्यकर्माणि चरितार्थानामन्यतर-कर्माणि । अथवा वधार्हाः सन्तो ये दण्डेनोपचिकीर्षिताः तानाकरेष्वित्यर्थः ॥

T. 205. M. 84. व्ययक्रियाभारिकमिति व्ययेन भारिकं महाव्ययम् । क्रियया च भारिकं देशादिदोषाद् दुष्करतरम् । भागेन पञ्चमेन षष्ठेन वा ।

1. 'कुरुम्ब' इति भट्टस्वामी, 'सुरुम्ब' इति केरलभाषाटीका, 'मुरुम्ब' इति रसोपनिषत् (TSS. No. 92, p. 188).

प्रक्रयेण वल्लभेन इयता हिरण्येनायं भुज्यतामिति । अन्येभ्यश्चेति[1] षड्भ्यो दापयेद् अध्यक्षो राजेत्यर्थः । **लाघविकं** व्ययक्रियाभ्याम् । आत्मना **कारयेत्** ॥

लोहाध्यक्षः ताम्रादिलोहानाम् एतद्विकारणाञ्च भाण्डानां निष्पत्तिं कारयेत् । आरकूटं रीतिका । **लोहव्यवहारश्चेति** पूर्वोक्तमेकमुखमित्याद्य-पेक्षणीयम् ॥

लक्षणाध्यक्षः हट्टाङ्कितगजपतिरित्यर्थः । (**चतुर्भागताम्रं**) चतुर्भागं ताम्रं यस्य तम् । **रूप्यरूपमिति** प्राधान्याद् व्यपदेशः । **तीक्ष्णत्रपुसीसलोहानाम्** **अञ्जनस्य** माषकप्रमाणेन **बीजस्थानीयेन** सर्वद्रव्यैकीकरणार्थेन वर्णान्तर-करणार्थेन **च युक्तं कारयेत्** । वर्णादिभेदेन चतुर्विधम् ॥

T. 206. **पादाजीवं** ताम्रप्रक्षेपाद् (रूपाद् अलाभितं?) शुद्धरूप्यसमान-रूपमित्यर्थः । परिमाणप्रसिद्धया षोडशपरिमाणं यथोच्यते पुराकल्पे । एतदपि षोडशपलमाष(शबर्यत् ?) षोडशमाषं कार्षापणमिति । द्वादशपणो दण्ड इत्यादि-परिज्ञानार्थं तूच्यते त्रैकार्षिकः ताम्रिकः पण इति । रूप्यपणादिव्यवहारादपि लाघ-वार्थमाह—**ताम्ररूपमिति** । ताम्रमाषकाष्टभागोऽर्धकाकणी । अपरे योगविभागेन व्याचक्षते—ताम्रं रूपं किंप्रमाणमिति चेत्, पणमर्धपणमित्यादि । तच्च दण्डकर्मौपयिकम् । ततो माषकमित्यादि । एवंरूपं रूपं चतुर्विधमष्ट-विधमिति (अ?)नयने सुवर्णरूपाण्यपि व्यवहारविशेषार्थं योजनीयानीति ॥

रूपदर्शकः परीक्षाकुशलः । तदाजीवपणस्थितिः द्विःप्रकारा (भाति स्पष्टा तैः पणैः?) क्रयादिव्यवहारार्थां कोशप्रवेश्यां चातिस्पष्टलक्षणैः स्वार्थानि पञ्चावराणि । **पारीक्षिकमिति** परीक्षायां भवं नवं पुराणं वा शतं परीक्ष्य रूपमष्टभागं लभेत । **पञ्चविंशतिपणमत्ययञ्च** राजकर्मान्तात् अन्यत्र **कर्त्रा-दीनां स्थापयेद्** दण्डमध्यक्षः ॥

T. 207. **खन्यध्यक्षः** खनिकर्मनियुक्तः । **शङ्खादीनां** संस्कारोऽवतरणक्रियारूपाणि । **क्षारस्य** धात्वादिशोधनार्थान् **कर्मान्तान् कारयेत्** । सुवर्णादीनां तु कर्मान्ता विहिताः पुनश्च विशेषा वक्ष्यन्ते । लक्षणकर्मान्तश्च **पण्यव्यवहारश्च** । एकमुखमित्यादि योज्यम् ॥

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1. "अन्येभ्यश्च षड्भ्यो दापयेदध्यक्षः" इति टीकानुसारी पाठः स्यात् ।

लवणाध्यक्षः लवणाधिकृतः। पाकमुक्तमिति पाकमात्रमन्यद्रव्येणादुष्टम्। लवणभागं(किम?क्लृप्त)प्रमाणम्। दशपञ्चदशभागमिति वचनात्[1]। यथाचरित्रं वा न्यूनमधिकं वा एतद् अ(न)लत्ययक्रियाकारितमाकरं भागेन यद(ध्यात्म?ध्यक्ष)स्योक्तम्। (यत्तु प्रक्रयेण तस्य प्रक्रयः किं पाकमुक्तवचने?) एवं यथापरिभाषितता, एवमादौ फलकाले विक्रीय वा दास्यामीति यथा प्रदिष्टं संगृह्णीयात्। विक्रयादिति भागप्राप्तस्य लवणस्य विक्रयाद् यथोचितं मूल्यं हिरण्यादिकं प्राप्यव्याजौ च वर्ज्यमाने स्वदेशसमुत्थस्य विक्रयात् संगृह्णीयात् ॥

(इयत्यवसून् कृत? आगन्तुक) लवणमिति परदेशादागतम्। यदुपचारात् तक्र्यभूतम्। षड्भागं दद्यात्। दत्तभागविभागस्येति दत्तयथोक्तभागस्य दत्तरूपव्याजीविभागस्य स्वदेशमुक्तस्यागन्तुकस्य वा विक्रयोऽनुज्ञेयः। पञ्चकं शतमिति पञ्च दीयन्ते यस्मिंस्तत् पञ्चकं शतं व्याजीम्। रूपं चाष्टकम्, एवं पलशते त्रयोदश(वप्रानि राज्ञो भवतः?), क्रेता शुल्कं यथोक्तं दद्यात्। राजपण्यानाम् अवपातयिता छेदानुरूपं T. 208. वैधरणं विसदृशकरणात्। स एव क्रमो राजलवणस्य। सहस्रं गृहीत्वा विक्रीणानस्य यच्छिद्यते शतमध्यर्धं वा तत्तत् पूरयेदित्यर्थः। अन्यत्र क्रेता राजलवणे सति षट्छतं दद्यात्। षडेव शतात् (षट्छतमधिकं शतमिति? अधिकं शतं षट्छतमिति) ॥

(विडलवणं)[2] मृत्तिकादियुक्तं विक्रीयमाणम्। उपचारात् कर्तृनिर्देशः, विक्रीणानो वेत्यध्याहार्यम्। अनिसृष्टोपजीवी च। अनिसृष्टोपजीविनश्च बध्वा कर्म कारयेत्। तत्रैवाकर इत्यर्थः। लवणाकरे तूत्तमं दण्डं दद्यात्। वानप्रस्थास्तु अनिसृष्टोपजीविनोऽपि स्तोकं गृह्णन्तः(त्रपु?क्रतु)-धर्मार्थमनुज्ञेयाः। अतस्त्वन्ये श्रोत्रियास्तपस्विनो विष्टयश्च तत्कर्मकराः भक्तार्थमेव लवणं हरेयुः। नाल्पमप्यधिकम् ॥

M. 85. अत इति। अस्मादुक्ताल्लक्षणाद् अन्यः लवणवर्गः सैन्धवादिः क्षारवर्गश्च। भागं (दस्वाद्दि? विंशति)कादिमं[3] शुल्कमेव केवलं दद्यात्। न भागं रूपं व्याजीं वेति विशेषणार्थमभिधानम् ॥

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1. दशभागः पञ्चदशभागो वेति लवणेतरस्य क्षौमदुकूलादेः शुल्कं विहितं शुल्कव्यवहारे (II. 22)।

2. विडयवक्षारसौवर्चलोद्भेदजा लवणवर्ग इति कोष्ठागाराध्यक्षे (II. 15) वक्ष्यति।

3. क्षारलवणादीनां विंशतिभागः पञ्चविंशतिभागो वेति शुल्कव्यवहारे (II.22) वक्ष्यते।

एवमिति यथोक्तनिगमनम् । **परिघमिति** अत्र व्यवहराविघातम् । यथोक्तं व्यवहारम् एवमास्थापयेदिति ॥

रूपमिति पणमर्धपणमित्यादिकम् । **धातुं** सुवर्णादीनाम् । **पण्यञ्च** शङ्खादिकम् । शेषं गतार्थम् । **एवं सर्वेष्विति** एवमतो व्यतिरिक्तेषु भाण्डाजिनादिष्विव **पण्येषु** यथार्हमायानां **मुखसङ्ग्रहं स्थापयेत्** ॥

T. 209. **आकरप्रभव** इत्यस्य माहात्म्यमाह । **कोशात्** स्वदण्डभरणेन पराणाञ्चोपजापेन ॥

इत्याकरकर्मान्तप्रवर्तनं द्वादशं प्रकरणम् ।
द्वादशश्चाध्यायः ॥

अथ त्रयोदशोऽध्यायः

T. 210. आकरोद्गतानां लोहानां शालानाञ्चाध्यक्षव्यापार (उक्तः) । इदानीं प्राधान्याद् भूयस्त्वाच्च सुवर्णाध्यक्षव्यापारः पृथगुच्यते—**सुवर्णाध्यक्ष** इति । सुवर्णरजतव्या....द्याविशन्ति सुवर्णकारवस्तूनि कर्मस्थानानि **आवेशनानि** इतरेतरसत्त्वात् प्रतिषेधार्थमारम्भकाणि चतसृषु शालासु अनेकव्यापारार्थासु एवंविधाश्चतस्रः शाला यस्याः । तासां स्वारक्षार्थम् **एकद्वाराम्** । **अक्षशालामिति** एवंप्रसिद्धसंज्ञां **कारयेत्** । **विशिखामध्य** इति । अथवा इदं सुवर्णाध्यक्षो (बहिरावरणमपि मध्ये?) सुवर्णविषयं यस्य शिल्पवन्तं **सौवर्णिकं** शिल्पकर्मणि (कुशले?) कुशलिनं ल ... ... त्येवमर्थः ॥

(**जाम्बूनदं** ज)म्बूनदी यया जम्बूद्वीपो विशेषव्यपदेशः, तस्यां नद्यां वालुकाकारं यद् भवति तज्जाम्बूनदम् । तथा **शतकुम्भे हाटके** च जातम् । **वेणके** भवम् । एवं **शृङ्गशुक्तिसंस्थानं** सुवर्णदीपाकारः....(पञ्च) विधमित्येतज्जातरूपम् । कतिवर्णमिति केचिद्योजयन्ति । अन्ये त्वाहुः (एतानि रूपं च स्वभावादार्द्रकग्रन्थानागेतसंस्थानं सप्तममिति?) पूर्वोक्तलक्षणेन रसेन विद्धं भावितम् **आकरोद्भवं** ... ... मं चापरमिति भिन्नक्रमश्चशब्दः ॥

T. 211. **श्रेष्ठानामिति** तत्त्रिप्रकार(मिति हि ?मपीदं) श्रेष्ठ-(मूल्य? मध्य)हीनानाम् श्रेष्ठानां श्रेष्ठमित्यर्थः । तेन श्रेष्ठस्य मध्यमाधमे मध्यमस्य मध्यमावरे इति (भावा? भेदा) द्रष्टव्याः ॥

पाण्डु श्वेतञ्च द्विप्रकारमपीदं सुवर्णगुणम् **अप्राप्तत्वाद्** अन्यलो(हा ? ह)-संसृष्टत्वाद् व्यवहाराप्राप्तत्वाद् अधमाधममित्यर्थः । **तद् येनाप्राप्तमिति** तद्य-(प्रमाणेन (प्रोक्तं ? प्राप्तं) तन्न संसर्गात् प्राप्तमतस्तस्यापि वक्ष्यमाणवर्णिकया परि-च्छिद्यैतावतेति काकिणीभिरिदमपसारितमिति । M. 86. **तच्चतुर्गुणेन** (रसेन? सीसेन) ध्मापितं परीक्ष्य **लोहं शोधयेत्** । सुवर्णं तत्रावशेषयेत् । **सीसान्वयेनेति** तत् (नीत? सीस)व्यामिश्रयता स्फुटत् **शुष्कपटलैः** शुष्कारण्यगोमयैः **विध्मापयेत्** (पलेन गोवासितक्षयात् ?) । **रूक्षत्वादिति** (सोसेवकाद् ?) रूक्षीकृतं रूक्षमपि **भिद्यमानम्** । पाकयोग्यानि श्लक्ष्णानि कृत्वा (गोष्ठगर्त्ति ? काष्ठगण्डि) कासु **पुनः कुट्टयेत्** । ततः सन्ताप्य **तैलयुक्ते गोमये निषेचयेत्** । गोमयग्रहणेन रसस्य ग्रहणम् ॥

आकरसमुत्थम् आकरसमुत्थेनैव ....णं पाकयोग्यानि श्लक्ष्णपत्राणीति **कृत्वा काष्ठगण्डिकासु पुनः पुनः कुट्टयेत्** । ततः पचेत् पाकार्थानि पत्राणीति वचनात् । **कन्दलीवज्रकन्दकल्कानि सेचयेत्** । पक्कानीति द्वितीयः कल्पः ॥

(कृत्वो ? तुत्थो)**द्गतमिति** यत्र **क्वचिद्देशे** (कृत्वा ? तुत्थ)द्रव्यवि- .... द्धपर्वतके भवम् । कम्बुपर्वते चक्रवालपर्वते च प्रभवं देशविशिष्टं त्रिविधमिति चतुर्विधं **रूप्यम्** । T. 212. **विपर्यय** इति श्यामं रूक्षं कठिन-मित्यर्थः । **तद् दुष्टं शोधयेत्** ॥

एवं चतुर्भागशुद्धं कथं ज्ञेयमित्यह—**उद्ग**(तचूलिकं)....यदूर्ध्वं बुद्बुदिकाभं शुद्धम् ॥

शुद्धपरिज्ञानार्थं वर्णकानाह—**शुद्धस्यैक** इति । यथोक्तशुद्धस्य एको **हरिद्रावर्णस्य सुवर्णः** षोडशमाषो **वर्णकः** प्रथम इत्यर्थः । **ततः** परं ताम्रस्य आता ....वा अथवा अपसारिता प्रमाणसुवर्णमात्रा (आ)चतुर्थी यावदिति (अतेशब ? आषोडश)परात् **सीमान्ता**वधयो माषकाश्चत्वारः (एष एतत् एषो वशतान्योन्तस्य?) **षोडशकस्य** वर्णकस्य भवति । एवं चतुर्थ .... (वभव्यतो?)न्यूनमप्यपसारितमिति **शुद्धेषु** सह सप्तदश वर्णकाः कर्षप्रमाणकाः ॥

पूर्वं परीक्षणीयं **सुवर्णं** परिच्छिन्नवर्णत्वात् निकषशाणे **निकष्य पश्चात्** सादृश्यं शङ्कयेत् । .... यत् शोधितं चेत् सुवर्णमतोऽधिकं **निकषयेत्** ।

न्यूनं चेन्न्यूनं यावत्समेन परिच्छिन्नमिति । एवमुक्तं च पश्चाद् भावनीयार्थं पश्चाद् ग्रहणम् । इतरथा तत्प्रत्ययेनैव क ... ... स्यात् । निकष्येत्यन्तर्भावितण्यर्थो द्रष्टव्यः निकषयेदित्युत्तरपाठानुमानात् । निकषप्रमाणं **समरागलेखमिति** आदिमध्यावसानेषु समरागा लेखा यस्य T. 213 **देशे** पाषाणे । तदपि नि(क)ष्य पुनर्मृदितं मृष्टमित्यर्थः । **परिलीढं** निकषकाल एवाङ्गुल्या उद्गच्छन्त्या प्रमृष्टम् । तदुभयमपकर्षार्थम् । **नखान्तराद्वा गैरिकेण अवचूर्णितम्** उत्कर्षार्थमवचूर्ण्य (परिनिकर्षतर्षितः?) । एतद् द्विविधम् **उपधिं** व्याजनिकषं **विद्यात्** । अपरं निपुण(रिपु ? मुपधि)माह—**जातिहिङ्गुलकेनेति** जातिपुष्पयोर्ग्रहणमन्यनिवृत्त्यर्थम् । तयोरन्यतरेण **गोमूत्रभावितेन** (यो? दिग्धेन) **अग्रहस्तेन स्पृष्टम्** ॥

शोभ....(सके)सरः केसरा इव (रावातो?) बहिर्गता यस्य । **मृदुः** पाषाणलेपित्वादपि(तत् ?) ॥

कालिङ्गकः कलिङ्गदेशभवः । तापी नदी महाराष्ट्रीया[1] । **मुद्गवर्णः** उभयो **निकषः** निकष्यतेऽस्मिन्निति । **समरागी** (नामपि मलिनोज्ज्वलरागः?) M. 87. **सहरितः** परभागं करोति । **प्रतिरागी** हीनस्याविशेषेण रञ्जयिता । **स्थिरः** कठिनत्वात् सुवर्णस्यातिलेपी । **परुषः** स्वभावात् परुषयिता । **विषमवर्णः** नानावर्णत्वाद् इदम् ईदृशमित्यनिश्चयकारी । **अप्रतिरागी** शोभनस्याप्रतिरञ्जयिता । (विक्तं नो मधू ?) ... ॥

T. 214. **अन्तर्बहिश्च** श्लक्ष्णो मसृणः **समः** सदृशवर्णः । **अप्राप्तको** लोहान्तरसंसृष्ट इत्यर्थः ॥

पौतवाध्यक्षे वक्ष्यामः । सुवर्णपरीक्षा प्राप्तापि बाह्यत्वात् अनेकार्थत्वाच्च । **तेनोपदेशेनेति** यथोक्तेन .... येण वक्ष्यमाणेन तुलाप्रतिमानेन **दद्यात्** कर्मार्थं कारुभ्यः । निष्पन्नश्च **आददीत** असंभवात्(?) । स्वर्णवदेत्र रूप्यस्येति रूप्यग्रहणेन ज्ञापयति ॥

उच्छेद्य इति अपरिजिहीर्षयोपदेशेन....सर्वस्वमाहार्य इत्यन्ये । **सरूप्यसुवर्ण** इति आत्मीयरूप्यसुवर्ण इति । आत्मीयरूप्यसुवर्णस्तेनैव तद्द्रव्येण **जीयेत** तदेवास्यापह्रियेत इत्यर्थः । परिवर्तयितुकामत्वादस्येति ॥

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1. आरट्टदेशवादिनीति केरलभाषाटीका ।

विचितवस्त्रगुह्या इति विचितं वस्त्रं गुह्यञ्च मुखकर्णरन्ध्रादीनि येषामिति । **काञ्चनकारवः** क्षेपणकारवः । अन्येषां कर्मणां स्वशब्देनाभिधानम्—**पृषतत्वष्टृतपनीयकारव** इति । (मरकारौशकीरादिस्सूदादि......? धमायकाः सरकपांसुधावकाः[1] । ये पांसून् सुवर्णमिश्रान् जलेन क्षालयन्ति तेषां प्रविशतां यदि सुवर्णादि दृश्यते तदा यथानुरूपो दण्ड इत्यर्थादापन्नम् ॥

उपकरणं मस्त्रासन्दंशादि । **अनिष्ठितान् .... प्रयोगा** इति प्रयुज्यमानान्यलङ्कारभाण्डानि । **तत्रैव** अक्षशालायाम् । **तिष्ठेयुः** आ परिसमाप्तेरिति ॥

गृहीतं कोशागारात् । **करणमध्य** एवाध्यक्षः (तं रुप्यो?) **दद्यात्** । **धृतश्चेति** परी ... . पणकाचार्पणादि । (अ)**निष्पन्नं करणमध्य एवार्पयेद्** राज्ञ इति । **लक्षितं** विदितं विदध्यात् । **प्रातः** करणमध्ये कर्तुम् । **साय**मक्षशालायामिति ॥

T. 215. संप्रति कर्माण्युच्यन्ते—क्षिप्यन्तेऽस्मिन् सुवर्णकाराद्य .... **क्षेपणः** । **काचार्पणादीनि** काचोऽर्प्यते यस्मिन् मणिर्मुक्ता वज्रः प्रबालो वा अवबध्यत इति, उदाहरणार्थत्वात् काचस्य । **सूत्रवानादीनीति** सूत्रीकृत्य सुवर्णं यत्र शृङ्खलावेणीपट्टिकाद्यूयते । कण्ठादिभूषण .... काञ्चनेनासुषिरेण यद् युक्तम्[2] अङ्गुलीयादि । (शुचि? सुषिर)युक्तं मकुटकटकादियुक्तम् । तदेव (सिद्धयर्थकादि?) गुटिकायुक्तम् । आदिशब्दात् पत्रादियुक्तमपि (संयूह्यादि?) घटादिद्रव्यम् ॥

तस्य प्रकारमाह—**अर्पयेदिति** । **काचकर्मणः** (संग्रामा? संस्कृताद्) वास्तुकात् **पञ्चमं भागं** येन काचोऽवबध्यते । ननु च काचमर्पयेत् सुवर्ण इति वक्तव्यम् । सत्यम् । एवं सुवर्णवृत्त्या अर्पितं भवत्येवेति न दोषः । **दशभागं** M. 88. **कटमानमिति** सुवर्णस्य (पञ्चसुवर्णस्य सुवर्णात् सहिता एकेन भागेन तावस्य विको बध्यते ।?) दशभागेन सुवर्णेन कटमानं मधूच्छिष्टस्य लाक्षाया वा प्रच्छादनं कार्यम् । शेषं सुवर्णत्रयं सार्धं वास्तुकर्म भवति । M 88. **(सं)स्कृतमिति** ईदृशेषु सूचनीयमानं दुर्लक्षं कृत्रिमञ्च भवति । **तस्माद्** रक्षणीयं विशेषेणेति सर्वत्र योज्यम् ॥

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1. "सरकपांसुधावकाः सारात्रिभागं लभेरन्" इति कारुकरक्षणे (IV. 1) वक्ष्यते । 'सरकोऽस्त्री मणौ' इति केशवस्वामी ।
2. घनसुषिरपृषतादियुक्तं क्षुद्रकमिति टीकाकृतः समस्तपाठः ।

पृषतकाचकर्मण इति गुणकर्मण्येकरूपत्वाद् विभागो नोक्तः, क्षुद्रकर्मण्युच्यते । अङ्गुलीयकादौ पृषतं काचश्च विद्येते इति । पृषतकाचकर्मणः पञ्च भागान् सुवर्णकस्य कृत्वा **त्रयो भागाः** (च?) भाण्डे सर्वत इति (अपरपिण्डितादि?)संस्काराथाः[1] । **द्वौ** भागौ **वास्तुकं** मण्डलम् उपरिसंस्काराधारभूतं वास्तुस्थानीयं कारयेत् । एवं सप्त भागान् कृत्वा **चत्वारो** भागा **वास्तुकम्** । वाशब्दो विकल्पार्थः । यथा वा साधु समस्येत तथा वास्तु परिभाण्डं वा विकल्पयेदित्यर्थः ॥

T. 216. **त्वष्टकर्मण** इति सुषिरस्य (तटा?कटका)देः पत्रकर्मणः ताम्रमयं रूप्यमयं वा कटकघटकादि कृत्वा अन्यतमेन तत्प्रमाणेन सुवर्णेन श्लक्ष्णपत्रीकृतेन **संयूहयेत्** वेष्टयेदित्यर्थः । शिष्टप्रयोगाद् यूहतिर्धातुरनुमेयः । ऊहतेर्वा पृषोदरादिपाठाद् युगागमः । अयमतिस्फीतस्य विधिः ॥

रूप्यभाण्डं घनं घनसुषिरं वा ईषत्सुषिरं **तदर्धेन सुवर्णेन** तनुपत्रीकृतेन **लेपयेत्** । मध्यमविभवस्यायं विधिः ॥

चतुर्भागसुवर्णं वा रूप्यताम्रभाण्डं **वालुकाहिङ्गुलुकेन** द्रवीकृतेन । यत्नेष्वेवायं (भ?द्र)वतीति तदसम्भवाच्चूर्णीकृतेन **वा वासयेद्** भावयेत् । पश्चान्मन्दाग्निना निष्टप्य श्लक्ष्णीकुर्यात् । यावद् भाण्डेन संघातं गमितमिति । अयं मन्दविभवस्य ॥

तपनीयमिति तपनीयं वक्ष्यत इति वाक्यशेषः । तस्य प्रकृतिमाह— **ज्येष्ठं सुवर्णम्** । यदुक्तं 'किञ्जल्कवर्णम्' इत्यादि । तन्मिश्रताम्रप्रतिषेधार्थं **सुरागग्रहणम्**, ज्येष्ठमपि हि प्रकम्पेत् । यथोक्तम् 'रक्तमवरञ्च श्रेष्ठानाम्' इति । कथं पुनस्तद् भवतीति चेत्, तुल्यमानेन **सीसेन सहान्तर्मूषाध्माते** गोमयक्षीरे वा निषेवितं विवासयेत् । न च तयोर्भेदः; तस्य परिहारार्थं (धृत?पाक)पत्रादि कृत्वा वासितम् (आपेक्षवात्?) **सैन्धविकया** च सौराष्ट्रमृत्तिकया **उज्ज्वलितम्** । वर्णव्यक्त्यर्थं **सुरागमित्युच्यते** । **तन्नीलादीनां** लोहान्तरसंसृष्टानां **प्रकृतिर्भवति** । तीक्ष्णमिति कालायसं **चास्य** माषस्य तपनीयविशेषस्य प्रकृतिः । कीदृशं चेत्, **मयूरग्रीवाभं श्वेतं भङ्गे** यत् **चिमिचिमायति** मेचकं भवतीत्यर्थः । तत् प्रताप्य उदकोक्षितं ततश्चूर्णितं **काकणीप्रमाणं** ज्येष्ठसुवर्णमाषस्य मिश्रितं रागो भवति, नीलवर्णाधानार्थः ॥

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1. 'परि भाण्डे सर्वत इति परिभाण्डं परिभाण्डादिसंस्कारार्थाः' इति पठनीयं भाति ।

T. 217. तारमुपशुद्धं वेति । तारं ज्येष्ठमित्यपेक्षणीयम् । तच्चोक्तम्—"श्वेतं स्निग्धं मृदु च श्रेष्ठम्" इति । उपायैः शुद्धं वा । ज्येष्ठाभावे तानुपायानाह—गवास्थिलिप्तायां मूषायां तत्कृतायां वा चतुरो वारान् शुद्धम्, समसीसप्रमाणे वा यत्र क्वचन मूषायां चतुष्कृत्वः, एवं शुष्कीकृते (रिक्त?तुत्थ)मूषायां चतुष्कृत्वः, कपालसंपुटेति पुटपाकपक्वे क्वचिन्मूषायां (त्रिर्)विपाच्य महिषगोमये द्विर्निषेचयत्। एवमनेन क्रमेण सप्तदशभ्योऽतिक्रान्तम् । एतच्च तपनीयप्रकृतिर्भवति । एतस्माच्च काकण्युत्तरम् आ द्विमाषाद् अष्टाभ्यः काकणीभ्य इत्यर्थः । ज्येष्ठसुवर्णस्य कर्षे देयम् । अष्टौ यथोत्तरं शुक्लतारास्तपनीयभेदा भवन्ति । एवमष्टप्रमाणं तपनीयं कृत्वा पश्चाद् रागार्थं युज्यते श्वेततारमिति ॥

अपरे त्वाहुः—पूर्वं श्रेष्ठं सुवर्णं रूप्यं च परिशुद्धं कृत्वा पश्चाद् रागयोगः श्वेततारम् अ(भि?)त्रयोग इति ।

तपनीयस्य अष्टप्रकारस्य प्रयोगाः । तत्र भागमेकं पृथक् कृत्वा तद् द्वात्रिंशद्भागेन पुनः शुद्धरूप्येण संयूहितम् अपराभ्यां भागाभ्यां संपृक्तं श्वेताधिकं लोहितं भवति । तदपि अर्थादष्टविधमेव । अंशत्रयग्रहणानुकर्षस्य द्वात्रिंशद्भागं श्वेततारं मूर्च्छितं सुवर्णमिति वाच्यं स्यात् । अपरस्मिन् प्रकारे तपनीयार्थस्य ज्येष्ठसुवर्णस्य त्रयोंऽशाः । तत्रैकोंऽशः तद्द्वात्रिंशद्भागेन श्वेततारमूर्च्छितो द्वाभ्यां संसृष्ट इति । तथा वाल्पत्वाच्छ्वेततारस्य किञ्चिच्छ्वेतलोहितमेतैर्नवमः पूर्वे त्वष्टौ श्वेतविशेषा इति ॥

ताम्रं पीतमिति । ताम्रं परिशुद्धमेव विमिश्रं पीतं करोति । T. 218. कथमिति चेत्तदाह—तपनीयम् अष्टप्रकारं सैन्धविकया उज्ज्वाल्य ताम्रत्रिभागं दद्यात् । एवमष्टौ पीतभेदाः तपनीयार्थस्य चेत् सुवर्णस्यैकविधमेव ॥

M. 89. तथा कालायसस्य तपनीयप्रकृतेः अर्धभागेन अभ्यक्तं तपनीयम् अष्टविधं कृष्णं भवति । तपनीयार्थं चेत् सुवर्णमेकविधमेव । तथा प्रतिलेपनशीलेन रसेन धातुवादशास्त्रविहितेन द्विगुणेन अभ्यक्तम् एतद्द्विगुणं तपनीयम् अष्टविधं शुकपत्रसुवर्णं भवति । तपनीयार्थं चेत् सुवर्णमेकविधं भवति । प्रति(लिखितं? लेपनं) चात्र लक्षणानभिधानाज्ज्ञापयति । धातुवादशास्त्रज्ञसखः सुवर्णाध्यक्षः स्यातः (या? तथा) अध्यक्षयति । एवं नीलमेकमष्टौ तपनीयस्य भेदाः । तपनीये च रज्यमाने श्वेतलोहितस्य पीतस्य मुद्गवर्णस्य कृष्णस्य शुकवर्णस्य प्रत्येकम् अष्टसत्त्वमिति एकान्नपञ्चाशत् तपनीयस्य भेदाः । नीलमेकमष्टविधं

तपनीयम् । ज्येष्ठसुवर्णे च रज्यमाने श्वेतलोहितपीतमुद्गवर्णकृष्णशुकपत्रवर्णानां पञ्चानामेकविधत्वे चतुर्दशविधास्तपनीय इति व्याख्यातं भवति ॥

तस्य तपनीयस्य **आरम्भे** (प्राक्षिश्रयं आपातविषेशेषु?) **नीलादिप्रतिवर्णिकां** प्रतिरागं प्रकृतीनां सुवर्णतीक्ष्णतारताम्राणां **गृह्णीयात्** । उत्तरकालमनुस्मरणार्थं शोधनार्थं चेति ॥

तीक्ष्णताम्रसंस्कारश्च अनुक्तमपि तपनीयाङ्गभूतं धातुवादशास्त्रं विद्यात् । **तस्मादिति** तस्मादेव च कारुभ्योऽवप्रमादात् **वज्रमणिमुक्ताप्रवालरूपाणां** नानाबन्धानाम् आश्रयस्य कटकादेः । **अपनेयिनो** मण्यादिभिः सह पृथक्त्वमानं **बुध्येत** । **रूप्यसुवर्णभाण्डेन** सह बन्धानां भृङ्गारादौ **प्रमाणं** मण्यादीनां पृथक् सह च विद्यात् ॥

T. 219. संप्रति तपनीयस्य समाप्तकर्मणो गुणानाह— **समरागं** तप्तमतप्तं वा अन्तर्बहिश्च समरागम् । **समद्वन्द्वं** कटकादियुग्ममितैरभिन्नप्रमाणान्तरम् । **असक्तपृषतम्** असमविहितपृषतम् । **स्थिरम्** अविशरणम् । **सुप्रमृष्टं** सम्यक्कृतप्रमार्ष्टिकम् । **असंवीतम्** अन्यैः क्षणशोभाकारिभिरनुपहतरागम् । **विभक्तं** यथाभागावस्थितरूपम् । **धारणे सुखम्** अतर्कितत्वादनतिश्लिष्टगाढत्वाच्च ॥

स्वभि(वि?)नीतम् अ(ष्ट?न)तिस्पष्टरूपम् अनुल्बणस्तिमि(तमित)मित्येतत् । **प्रभायुक्तं** भास्वरम् । **संस्थानमधुरं** कर्त्रा यथेष्टं स्थापयितुं शक्यम् । कर्मण्यमित्यर्थः । **समम्** आदिमध्यावसानेष्वेकरूपमिति ॥

॥ सुवर्णाध्यक्षस्त्रयोदशं प्रकरणम् ।
त्रयोदशश्चाध्यायः ॥

॥ अथ चतुर्दशोऽध्यायः ॥

T. 220. अयञ्च सुवर्णाद्ध्यक्षः यं स्थापितवान् "शिल्पवन्तमभिजातम्" इति तस्य जातावसरो व्यापारः प्रचार इति प्रकरणमारभ्यते ॥

सौवर्णिक इति सुवर्णकर्मणि नियुक्तः कुशलश्च । **पौरजानपदानां** न राजकीयकुप्यसुवर्णभाण्डम् । **आवेशनिभिः** आपणवद्भिस्तथैव सुवर्णकारैः । आवेशनं हि सुवर्णकारकर्मस्थानम् । **निर्दिष्टकालकार्यञ्चेति** सौवर्णिकः

सुवर्णस्वामिभ्याम् निर्दिष्टकालम् एतावद्भिरिति । निर्दिष्टकार्यं कटकः कर्णिका वेति **कर्म** । **कारयेत्** । अपरे तु देशशब्दं पठन्ति । तत्रापि निर्दिष्टदेशमावेशनं गृहं वेति । यत्र पुनः कार्यमात्रमेवापदिष्टं तद् यत्र तत्र वा कृत्वा यदा तदा (वा) न दण्ड्याः कारवः ॥

(कालातिपातन इति) अत्रापि देशशब्दं पठन्ति; व्याख्यातश्च । **कार्यस्यान्यथाकरण** इति कार्यस्य स्वस्य अनभिप्रेतसंस्थानकरणाद् यथोचितो **वेतननाशः** । **तद्द्विगुणश्च** अस्य **दण्डः** । निर्दिष्टकालातिपातेन वापि पादहीनं वेतनं लभेत कर्तेति विशेषः । यथोचितवेतनाद् द्विगुणश्चास्य दण्डः । देशव्यत्ययेऽप्ययं योज्यः ॥

M. 90. **यथावर्णमिति** यद्वर्णकं यत्प्रमाणकं च कर्तव्यतया **निक्षेपं** रूप्यं सुवर्णं वा **गृह्णीयुः** कर्तारः तत्कृत्वा तद्वर्णकं तत्प्रमाणं च सौवर्णिकेन परिज्ञातं स्वामिनोऽर्पयेयुः ॥

किञ्च **कालान्तरादपि च** पुनः संस्कारार्थञ्च **तथाविधमेव प्रगृह्णीयुः कर्तारः** । **अन्यत्र क्षीणपरिशीर्णाभ्याम्** । तत्र हि कर्मणा क्षयं परिशीर्णं वा द्रव्यं कर्तारो न दाप्याः ॥

T. 221. एवमर्थञ्चाह—**आवेशनिभिः** सह सौवर्णिकः **सुवर्णे** सविशेषे जातरूपादौ । **पुद्गले** संस्थानविशेषे कटकादौ । **लक्षणे** करमुखादौ । **प्रमाणे** कषादौ । **प्रयोगे** संयूह्यादिके च । **तत्तद्** यथोक्तं सविशेषं **जानीयात्** । तदेतेन जातरूपं गृहीत्वा सपारतमुपसंयूह्य कटकः वलयेन कृत इति ॥

तप्तकलधौतयोरिति । तापनं **तप्तं**, मृजार्थं धौतं **कलधौतम्** । अनयोः कर्मणोः **एककाकणी**प्रमाणः **सुवर्णकर्षे क्षय** इति । यच्चात्र अपक्षीयते तच्च कठिने परिश्रीयतेऽनयोः । क्षयो देय इति सामान्यग्रहणेऽपि कर्तुरपेक्षातः प्रतिपादनीय इत्यर्थः । **तीक्ष्णकाकणी** इति तीक्ष्णस्योक्तस्य काकणीरूप्यस्य काकणीद्वयेन सह **रागार्थं** तपनीये **प्रक्षेपः** । ततः किमिति चेत्, तस्य प्रक्षिप्तस्य **षड्भागः क्षयः** तप्तकलधौतयोः न प्रतिपादनीयः ॥

यदि पुनः कर्ता वर्णान्तरमपहरेदित्याह—**वर्णहीन** इति यथा(क्ष?)वर्णहीनन्तु प्रमाणान्तराहीनेऽपि **पूर्वः साहसदण्डः** । **माषावर** इति । ध्रुवतोऽर्धमाषादिहानात् तच्च दाप्यः तद्द्विगुणश्च दण्ड इत्यभिप्रायः । **नोपेक्ष्य** इति प्रसङ्गनि-

वृत्त्यर्थम् । **प्रमाणहीने** मध्यमः माषावर इत्येव । तथा **तुलाप्रतिमाने** वा प्रत्यर्पणकाले अन्यथा दधतः **उत्तमः** । **कृतभाण्डं** वा प्रतिसंस्कारार्थं **गृहीत्वा** तत्सदृशमुपदधतः (मधुप?) ॥

T. 222. **सौवर्णिकेनादृष्टम्** आवेशनाद् अन्यत्र रहसि **प्रयोगं कारयतो द्वादशपणो दण्डः** । **कर्तुस्तु** समयं ज्ञात्वा **द्विगुणः** । **सापसारश्चे**दिति सापदेशः कुतस्ते सुवर्णमिति पृष्टो यदि सुवर्णस्य आगमशुद्धिम् अमुष्माल्लब्धं क्रीतं वेति वक्तुं समर्थः कारयिता तदायं विधिः । **अनपसारः कण्टक-शोधनव्यवहारः** सुवर्णस्तेयदण्ड एव दापयितुं प्राप्येत । गत्यर्थकर्मणि चेयं चतुर्थी । **कर्तुश्च द्विशतो दण्डः** । द्विशताभावे प(ल?ण)स्य अग्रहस्तस्य च्छेदनं स्तेयद्रव्य .... ॥

तुलाप्रतिमानभाण्डमिति तुलाप्रतिमानं च कर्तारः कारयितारश्च **पौतवहस्तादिति** मानाध्यक्षाद् उपधिपरिहारार्थं **क्रीणीयुः** । (अन्यथा) तुलाप्रतिमानाभ्यां व्यवहरतो **द्वादशपणो** दण्डः ॥

कर्माण्युच्यन्ते **घनमिति** । घनम् अच्छिद्रम् असे(क्य?च्य)मित्यर्थः । **घनसुषिरमु** .... व । **संयूह्यम्** अवच्छाद्यम् । **अवलेप्यं** पारतसुवर्णद्रव्याभ्याम् अन्यवास्तुकमवलिप्तम् । **संघात्यं** संश्लेषणीयं यदा खण्डशः कृतं पश्चाद् बध्यते । **वासितकं** वालुकाहिङ्गुलपरिभावितम् । एवं षड्विधं कारूणां कर्म ॥

यत्तेषामेते **हरणोपायाः** तुलाविषमादयः । हरणोपायपरिज्ञानाद्धि रक्षणं भवतीति ॥

सन्नामनी सन्नमनशीला मृदुलोहत्वाद् अल्पेनापि नमति ॥

उत्कीर्णिका सुषिरान्तर्गतलोहादिचूर्णसञ्चाराद् यथेष्टं विषमीक्रियते ॥

भिन्नमस्तका ऊर्ध्वम् अधो वा शीर्षगतगर्ता वायुप्रवेशाद् उन्नतेव अवनतेवालक्ष्यते । गर्तन्यस्तप्रस्तरा वानमति ॥

उपकण्ठी अन्तिकादपनीय कण्ठोपगतयथेष्टसञ्चाराधिक्या ॥

कुशिक्या अशोभनशिक्या । शिक्यमेव विषमं दधता पुनः पुनः विषमीक्रियते । यदि वा .... र्णमलिनसिक्थकमिश्रः प्रक्षिप्य विषमयति ॥

कटुकक्ष्या सुवर्तितस्रस्तावाबद्धस्तब्धकक्ष्या सा ह्युस्तब्धत्वयोगात् कक्ष्यास्प .... विषमीक्रियते ॥

T. 223. परिवेल्लने जाता पारिवेल्ली वलयवक्रपरिवर्तनखच्छेदतारा वृश्चिकविष्ठाकारा वा यथेष्टावस्था .... । (अ)परे समन्ताद् परिभ्रमणविशाला यथेष्टं विषमीक्रियत इति वर्णयन्ति । अयस्कान्तसंयोगाद् **अयस्कान्ता** ऊर्ध्वं . . . अयस्कान्ता ऊर्ध्वमधो वा मुद्रिकादिगतम् अयोऽनु-गच्छन्ती, विषमीभव(ति । इ)त्यष्टधा तुलाविषमः ॥

M. 91. अपसारणमाह–**रूप्यस्य** द्विभागः (एकः) शुल्बस्य मिश्रितः **त्रिपुटकाख्यः** । **तेनाकरोद्गतम्** अवर्णितत्वाद् रसानुग्रहत्वाच्च संमूर्च्छनयोग्यम् **अपसार्यते त्रिपुटकापसारितम्** । **शुल्बेन शुल्बापसारितम्** । तदेव वा आकरोद्गतं **वेल्लकेन अपसारितं** रूप्यावयवादिकमित्यर्थः । **शुल्बार्धसारेण हेम्ना** क्रियावादसुवर्णेन **हेमापसारितमिति** चतुर्विधमपसारणम् ॥

अपसारणमार्गानाह—**मूकमूषा** अल्पमूषी मूषा, यस्यां कियत् किंवा प्रक्षिप्तमिति न ज्ञायते । **पूतिकिट्टः** लोहकिट्टापनयनव्याजेन अन्यत् प्रक्षिप्यते । **करटक** .... ल्पीमुखम् । तत्र पूर्वप्रक्षिप्तेन त्रिपुटकादिनापसार्यते । अन्यस्त्वाह— धाम्यमानभस्त्रावायुनिर्गमं करटमुखम् । तत्र क्षिप्तेन वायु-प्रेर्यमाणो....सार्यते । **नाल्या** मुखगतः तुत्थादिः सञ्चार्यते । **सन्दंशेन** अङ्गारादिभिः सह प्रक्षिप्यते । **जोङ्गनी** कुञ्चिका(?)वृत्तं मर्यारिषणा(प्रालेहि-तया?) रूप्यादि प्रक्षिप्य अङ्गारादिनाकृष्यते । **सुवर्चिकालवणं** लवणमृत्तिकायां विड(ह?)रूप्याद्यवक्षिप्यते तद्द्वारेण अपसार्यते । **तदेव सुवर्णमिति** सदृशमन्यत् कृतं लाघवेन परिवर्त्यते । अपरे त्वाहुः—तदेवाकरोद्गत-सुवर्णक्लृप्तमेव सुवर्णमिति ब्रुवन्नव(तूद ? गूह)ते इत्यष्टापसारणमार्गाः ॥

विस्रावणमाह—**पूर्वप्रणिहिता** इति । अग्निष्ठलोपार्थं **पूर्वमेव प्रणिहिताः** प्रक्षिप्ताः ताम्रगुलिकामिश्राः, **पिण्डवालुका** इति पिण्डार्थं वालुकाः, अग्निष्ठ-मूषायां च लेखादृढीकरणार्था उप्यन्ते । ता मूषाद्रुतसुवर्णव्याजेन (हि ? गृही) त्वा पश्चाद् द्रुतेन सुवर्णेन मिश्रा **पश्चाद्बन्ध** इति पुनः विबन्धनिमित्तम-(तुष्टुप् ? ग्निष्ठ)शुद्धया (उ)द्ध्रियन्ते । ताभिः सुवर्णमपहृतं पूर्यते । वक्ष्यमाण-प्रकारान्तरापेक्षो वाशब्दः ॥

T. 224. उपर्युपरि **आचितकानां** वा सुवर्णपत्राणां **परीक्षार्थ-मानीतानाम्** । **रूप्यस्य रूपेणेति** रूपविकारं प्राप्तमन्तःप्रक्षिप्य **परिवर्तनं विस्रावणम्** ॥

पेटकमाह—पिण्डवालुकानामिति । पिण्डवालुकानामग्निष्ठे लोहमयैस्तत्सदृशैः पिण्डवालुकैः सह (भू ? द्रु)तानां प्रद्रुतसुवर्णेन सह मिश्रणाद् गाढ ..... किट्टापदेशेन पश्चाद्वाप्युद्धार्यः । कर्तुर्लोहमिश्रणात् पेटक उच्यते । अथवा, गाढश्चायं हरणोपाय इति ज्ञात्वा चैव .... (पुनरुद्धा)र्यश्च परीक्षकेणेति । एवमपि मन्त्रीकृत्य हरणे कथं पुन(र्वे?द्र)क्ष्यत इति चेद्, यस्मात् संयूह्यावलेप्यसङ्घात्येषु क्रियते तत्र पुनरुद्धार्यत इति ॥

सीसरूपमिति सीसमयं रूप्यं सुवर्णपत्रेण अवलिप्तम् अवच्छादितम् । अभ्यन्तरमिति अन्तर्गम् । अष्टकेन संश्लेषकेण जतुप्रकारेण एकपत्रमिव नीतं गाढोऽपरः पेटकः । तत्र सीसप्रमाणं सुवर्णमपह्रियते । अयमप्येवं ज्ञात्वा पटलसंपुटेष्वप्युद्धार्यः परीक्षकेणेति ॥

तत्र हि रूप्यादि पत्रम् आभिमुख्येन श्लिष्टं यमकपत्रं सौवर्णं वा तन्मध्ये रौप्यादिपत्रप्रक्षेपादवलेप्येषु क्रियते । तद् दुर्विज्ञानम् ॥

T. 225. शुल्बं तारं वा अशब्दो मध्यभागः सुवर्णपत्राणाम् अष्टक(म?)श्लिष्टं सङ्घात्येषु न ज्ञायत इति कर्तृभिः क्रियते । तद्विज्ञेयम् । सङ्घात्यं हि कल्पवृक्षप्रदीपादिकर्म । तयोर्यच्छुल्वरूपं सुवर्णपत्रेणैकेन सङ्घातः प्रमृष्टमुज्ज्वलितं तत् सुपार्श्वमिति प्रसिद्धम् । तदेव शुल्बरूपमेकं सुवर्णपत्रावच्छन्नोभयपार्श्वप्रविष्टं ताम्रतारमिश्रीकृतरूपं चावच्छादितम् उत्तरवर्णकम् ॥

तदुभयं सुपार्श्वम् उत्तरवर्णकञ्च तापेनाष्टकं विलाप्य निकष्य वा सुवर्णपत्रक्षयान्निश्शब्दतया, अशुद्धं हि निश्शब्दं भवति, छुर्यादिभिश्चोल्लिख्य विद्यात् परीक्षकः । ततोऽनेन द्रव्यम् उद्धार्यम् । अथवा विद्यादुद्धार्यमस्तीति । बदराम्ले लवणोदके वा सादयन्ति परीक्षका इति । तत्र विकथितानां साधनमद्रव्याणां विशरणमिति ॥

विङ्कमिदानीमाह—घने निश्छिद्रे शूर्पे सुषिरे वा घटादौ सुवर्णमृत्को गैरिककल्कः [1]वालुकाहिङ्गुलकल्को वा तप्तत्वात् संश्लिष्टोऽवतिष्ठते । तत्र यावन्तं कल्कं प्रक्षिपति तावत् सुवर्णम् अपहरति ॥ दृढवास्तुके वा रूपे कटकादौ वालुकामिश्रजतुगान्धारपङ्को वा सिन्दूरकल्कः तप्तोऽवतिष्ठते । तत्र यावन्तं कल्कं तावत् सुवर्णम् अपहरति ।

1. वालुकास्थाने मालुकेति मुद्रितकोशेषु पाठः प्रामादिको भाति ।

तत्रावस्थाने काचोदरा निबध्यन्ते । तद्वास्तुकं दृढं चेत् तद्रूपं भवति । T. 226. तयोरुभयोस्तापेन अन्तर्विलयनाद् अवध्वंसनमेव वा चूर्णनं शुचि ॥

M. 92. सपरिभाण्डे वा कटकादिरूपे लवणमुदकमिश्रं उल्कातप्तं निर्ज्ञातत्वाद् अग्निनेत्यर्थः । तप्तकटशर्करया वा तप्तं परिभाण्डनिहितमवतिष्ठते । परिभाण्डं हि तत्रादिकर्म । तस्य क्राथनं शुद्धिः । क्राथ्यमानं हि द्रवीभूतं भवति ॥

अभ्रपटलमिति द्विगुणवास्तुके संयूह्यक(शा?ट)कादिरूपे तदन्तरेऽभ्रपटलं तत्प्रमाणम्, यत्प्रमाणमपहर्तुमिष्टं द्रव्यम् अष्टकेन बध्यते । तस्य अपिहितकाचस्य प्रच्छन्नमायस्य रूपस्य उदके निमज्जतः एकदेशः यत्राभ्रपटलं नास्ति स सीदति, अपरः प्लवत इत्यर्थः । इयं तावदेका परीक्षा । पटलान्तेषु वा तीक्ष्णया सूच्या भिद्यते, तत्र रूपमिति शेषः । यत्राभ्रपटलं तद् भिद्यमानं शब्दायत इति ॥

मणय इति । मणयो बध्यन्ते यत्र स्थाने, रूप्यं वा यदवलिप्यते, सुवर्णं वा रुचकादि तपनीयं वा घनसुषिराणां पिङ्कस्य विषयत्वात् पिङ्कः । तस्य तापनमित्यादि गतार्थम् ॥

तस्मादिति । यस्मादेते हरणमार्गाः तस्मादप्रमादार्थं वज्रादीनां जातिरूपप्रमाणपुद्गलानां प्रयोजनोपलब्धिः कार्या ॥

T. 227. कृतभाण्डपरीक्षायां परीक्षकस्य । पुराणप्रतिसंस्कारे वा प्रतिसंस्कर्तुः । चत्वारः परिकर्तनादयो हरणोपायाः । पेटकापदेशेनेति पेटकोऽत्र कृत इत्यपदिश्य । पृषतं गुटिकाम् । गुणं सूत्रम् । पिटकाम् पिप्पलीफलाकारां चन्द्रिकां वा शुद्धयर्थं किल परि(श्रप?शात)यन्ति अपकर्षन्ति तत् परिकर्तनम् ॥

यद् द्विगुणवास्तुकानां रूपे सीसेन परिक्षिप्येतेति अन्तरे प्रक्षिप्य इदमुन्नतम्, इदमवनतम्, इत्यवच्छिन्दन्ति सुवर्णं तदवच्छेदनम् ॥

......यत् परिमृद्नन्ति तत् परिमर्दनम् । तेन वा परिमर्देन भाण्डानि परिक्षीयन्ते । न चैषामिति भाण्डानां रुग्णं क्षतं भवति, यद्दर्शनादपहृतमिति ज्ञायेत ॥

भग्नेति रुग्णाश्चूर्णिताः । खण्डाः एकांशविकलाः । घृष्टाः परिक्षीणाः । संयूह्याः परिवेष्टिताः । तेषां रूपाणां सदृशेन अपरेण अनुमानं

कुर्यादिति । यद् अत्र अनेनापहृतम् इति प्रतिपादनार्थं दण्डनार्थं च ॥

T. 228. **अवलेप्यादीनां** छत्रदण्डादीनां **यावदुत्पाट्या**पहृतं तत्प्रमाणं प्रदेशान्तरम् **उत्पाट्यानुमातव्यम्** ॥

विरूपाणामपि द्रव्यान्तरसंसर्गाद् उपभोगाद्वा कालान्तरेण सुवर्णस्य विरूपतायां जातायां **तापनं** पाकपत्राणि कृत्वा **उदकेन पेषणं** कुट्टनं **बहुशो** वर्णप्रत्यापत्त्यर्थं **कुर्यात्** ॥

काचमिदानीमाह — **अवक्षेपो** लाघवेन सञ्चारणम् । **प्रतिमानं** वा परिवर्तयति । **अग्नौ** प्रक्षिपति । (गुटि?गण्डि)कायां वा सुषिरायाम् । **अधिकरिण्यां** लौह्यां सव्रणायां श्लेषयति । **पिच्छः** पिचुदळम् । बालकूर्चिकेत्यन्ये । तत्र मध्ये क्षिपति । **सूत्रस्य** वा मध्ये न्यस्य (त्रि?)**चेलेन** वा वस्त्रखण्डेन संयूहते । (चो?चे)**लुनं** नीवीबन्धनं तत्र वा प्रक्षिपति । **अपरे** चोल्लनमिति वर्णयन्ति, कथाप्रस्तावं कृत्वा तद्व्यासक्तचित्तस्यापहरन्ति । **शिरः** कण्डूयनवशेन । **उत्सङ्ग** इति शिरःकण्डूयनापदेशेन । **मक्षिकावारण**व्याजेन वा सञ्चारणम् । पौनःपुन्येन **स्वकायेक्षा** कौतूहलाद् रक्षितापि यावदीक्षते तावत् सञ्चारयति । ध्मापनार्थो **दृतिः** । . . . . न मृदा कलुषीकृत**स्योदकस्य** **शरावः** । **अग्निष्ठम्** अग्न्यगारः । काचाश्रयत्वात् **काचं** छलं **विद्यात्** ॥

राजतानां भाण्डानां यद् **विस्रं** मत्स्यगन्धि । **मलग्राहि** । **परुषं** रूक्षम् । **प्रस्तीत**मिति स्तब्धम् । जडमित्यन्ये । **विवर्णं** व . . **विद्यात्** । तस्य च **सीसेन शोधनमुक्तम्** ॥

T. 229. **एवमिति** । एवं यथोक्तेन प्रकारेण । **नवं** क्रियमाणम् । **जीर्णं च** प्रतिसंस्क्रियमाणम् । **विरूपञ्च** अन्यथाभूतसंस्थानम् । **भाण्डकं परीक्षेत** प्रकृतत्वात् सौवर्णिक एव । **अत्ययश्चैषां यथोद्दिष्टम्** । अनया दिशा **अनुद्दिष्टमपि कल्पयेत्** । कण्टकशोधनानुवृत्त्या महास्तेनत्वादेषां पुनराहत्याभिधानमिति । यथोच्यते—

सुवर्णस्यापहर्तारं तत्कर्मणि विचक्षणम् ।
रक्षेद् विचक्षणतरो येन नापहरेत् (पुनः) ॥

॥ इति विशिखायां सौवर्णिकप्रचारः । चतुर्दशं प्रकरणम् ॥

॥ चतुर्दशश्चाध्यायः ॥

॥ अथ पञ्चदशोऽध्यायः ॥

T. 230. "सन्निधाता कोशगृहं कोष्ठागारं पण्यगृहम् आयुधागारं बन्धनागारं च कारयेद्" (अधि० २· अध्या० ५) इत्युक्तम् । तत्र कोशागारसंबद्धकर्मानन्तरं कोष्ठागारसंबद्धान्युच्यन्ते । अथवा गुरुत्वादेव कोशसंबन्धिकर्माभिधानं प्राक्, तदनन्तरं कोष्ठागारसंबन्धीनि फल्गु(कुप्य)-द्रव्यकर्माण्युच्यन्ते **कोष्ठागाराध्यक्ष** इति ॥

सन्निधातृकृताधिकारः **कोष्ठागाराध्यक्षः** सीतादीनि कोष्ठागारविषया-**ण्युपलभेत** ॥

सीता(न्ते?)ध्यक्षेण स्वकर्मान्ते तदुपनीतः **सस्यवर्णः** सस्यविशेषः शूकधान्यं शिम्बिधान्यं कोशधान्यादिः तत्पूर्वकत्वात् **सीते**त्युच्यते ॥

पिण्डकरः क्लृप्तकरः तत्र यद्धान्यमुत्पन्नम् । **षड्भागः** कुटुम्बिभ्यो धान्यमयं जातम् । **सेनाभक्तं** (स्व)स्थाने स्कन्धावारे वा भुक्तिका । **बलिः** जनपदेषु प्रार्थना । **करः** हिरण्यप्रत्यायः । **उत्सङ्गः** आयुक्तवृत्तिः । (भृतो युक्तोष्टकोष्ठागारं प्रवेश्यते अवस्ताहराच्छ?) भागे षष्ठे समुत्पन्ने पुनरप्युत्सङ्गेन यद्धान्यं स्तोकं प्रयच्छन्ति कुटुम्बिनः । (खणव्रणिकेत्यर्थः?) । **पार्श्वम्** उत्कोचः । **पारिहीणिकं** पूर्वप्रचारपरिहीणं वर्तमानकालोद्भावितम् । अन्यस्त्वाह—स्वविष-याच्च्युतः परिहीणः । तस्य यद् द्रव्यं भुक्तग्रामेष्विति । **औपायनिकम्** उपायनभवं प्राभृतम् । **कौष्ठेयकं** कोष्ठागार एव व्यवहारेणोत्पन्नम् । एतद् **राष्ट्रम्** ॥

M. 94· T. 231· **धान्यमूल्यमि**ति । धान्यस्य विक्रीतस्य मूल्यम् । क्षीणे कोष्ठागारधान्ये तत्क्रयार्थं यत् कोशगृहान्निर्हृतं द्रव्यं स **कोशनिर्हारः** । प्रयोगेण धान्यं दत्तं तत् पूर्णकाले यत् सवृद्धिकं प्रत्यादीयते तत् **प्रयोग-प्रत्यादानम्** । एतत् **क्रयिम**सङ्घातः ॥

सस्यवर्णानां शाल्यादीनाम् **अर्घान्तरेण** कोद्रवादीनां **विनिमयः परिवर्तकः** ॥

सस्ययाचनम् अन्यतो जनपदादेः । [1]कतिपयैर्दिवसैः प्रतिदास्यामीति **प्रामित्यकम्** ॥

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1. अत्र कियानपि ग्रन्थांशो लुप्तो भाति ।

कुट्टकेति कुट्टकानाम् अवघातकानां कर्म । रोचकानां शिलापट्टकादि-पेषकाणां कर्म । तथा सक्तुशुक्तपिष्टकानां कर्म राजकीयम् । तज्जीवनेष्विति कुट्टकादिजीवनेषु कतिपयैर्दिवसैरध्यक्षेण कर्तुं दातव्यम् । तथा तैलार्थं तिलादिपीडनम् औद्रेषु चाक्रिकेषु च तैलिकेषु । औद्रा हि पुटिकायन्त्रेण पीडयन्ति । चाक्रिकास्तु चतुर्षु पार्श्वेषु चाल्यमानेन चक्रेणेति । इक्षूणां च रसः । फाणितादि क्षारकर्म । तज्जीवनेषु का(र)यितव्यम् । एषा सिंहनिकेति प्रथिता ॥

T. 232. नष्टप्रस्मृतादिरिति । यदुक्तम्— "नष्टप्रस्मृतम् आयुक्तदण्डः" इत्यादि राष्ट्रे, तदन्यजातमित्युच्यते ॥

विक्षेपव्याधितान्तरालशेषं वेति संवत्सरदत्तमुक्तेऽन्तराले कतिभि-श्चिन्मासैः पत्तिहस्त्यादौ विक्षिप्ते यो लाभविशेषः सः विक्षेपान्तरशेषः । ए(वं व्या)धिकाले उपयुक्तस्य शेषः । अथवा विक्षेपकाले यद् भक्तं दत्तं व्याधिप्रतीकाराय वा हिरण्यं तस्य अर्धेनावसिते प्रयोजने यदवशिष्टं तदुभय-शेषम् । दुर्गस्यारम्भे वा हिरण्यादौ निष्क्रान्ते यदवशिष्टं तदारम्भशेषम् । द्वितीये तु प्रकारे अन्तराल(म?)शेषा इति परकृतमेत्र दुर्गाद्यल्पेन संस्कृत्य अन्तरा यदवशिष्यत इति व्याख्येयम् । अयं व्ययप्रत्यायः ॥

तुलामानान्तरमिति अल्पया तुलया मानेन वा(च्यं?दाय) विक्रीयमाणे यदतिरिच्यते । ग्रहणकाले मात्रा कौशलाद् यदधिकं हस्ताभ्यां पूर्यते । यश्चोत्करः शलाका शूर्पम् । या च व्याजी वक्ष्यमाणा षोडशभागो मानव्याजी । (सर्पिः इति) पूर्वसंवत्सरभागशेषं पर्युषितम् । व्यवहार्य यदार्जितं प्रार्जितम् । एतदुपस्थानम् ॥

इदानीं वर्गभेदानाह—धान्यादीनां वर्गाः । उच्यन्त इति शेषः । धान्यकल्पं सीताध्यक्षे वक्ष्यामः । तद्भवत्वात् सर्पिरादयः स्नेहाः स्वभेदभिन्नाः प्रपञ्चनीयाः ॥

फाणितं कल्कः । मत्स्यण्डिका खण्डः । (उद्भेदजमादित्यभागम् ?) । क्षौद्रं माक्षिकम् । मार्द्वीकं मृद्वीकाविकारः । इक्षुरसादीनामन्यतम इति । अर्थाद् व्यस्तसमस्तानाम् । मेषशृङ्गीपिप्पलीमूलक्काथेन अभिषुतः मासिकः (षाण्मासिकः) सांवत्सरिको वा यथोत्तरं प्रधानः । तत्र जाम्बवो जम्बूफलरसः ।

तथा **पनस**फलरसश्च । **मेषशृङ्गी** वृक्षविशेषः । (विपदा शोदुत्रहिस्यात्रः ? चिद्भटा स्वादुरुर्वारुह्रस्वः) कर्कटिका[1] । **शुद्धो** वेति विनापि (हदादिभिः?)[2] पूर्वोक्तेनैव विधिना यः क्रियते, शुद्धं [3]चुक्रमित्यर्थः ॥

(वल्ङ्कमाम्रमाम्रम ?)[4] विदलं कोलं गुलमजम्बीरं वृक्षजं सौवीरं फलविशेषः । आदिग्रहणान्मातुलुङ्गादीनां ग्रहणम ॥

M. 95. **धान्याम्लं** काञ्जिकम् । आदिग्रहणात् (भूविककुलाट ? सौवीरकुल्माष) शिम्बिक्यादीनां ग्रहणम् ॥

T. 234. **अजा**(विकं?जिः) चव्यं कृष्णं श्वेतं च रक्तसर्षपो राजिका । **कुस्तुम्बुरुः** धान्याकम । **शिग्रुः** धान्याकाकारं मधुशिग्रुः । **काण्डं** शोभाञ्जनमूलम् ॥

शुष्ककन्दम् आर्द्रकादि । **मूलम्** मूलकादि । **फलं** वार्ताकादि । **पुष्प**-मगस्त्यादि । **शाकं** वा(ह्रु? स्तु)क्यादि[5] । आदिग्रहणात पत्रादिग्रहणम् । एतत्सर्वं जनपदात् सातत्येन साध्यमित्येतदनुमेयम् ॥

ततोऽर्धमिति । ततो नवस्नेहादिनिचयादर्धम् । **आपदर्थमिति** आपन्निवृत्त्यर्थम, यथा मशकार्थो धूम इति । **जानपदानामिति** अस्त्यसाववस्था यत्र जानपदा अपि राज्ञा भर्तव्याः । **अर्धं** यथायोगमुपयुञ्जीत । उपयुञ्जानश्चानवनीयं **नवप्रक्षेपेण पूरयेत्** ॥

पू(रणं? रितं) वा विनश्य दुपयुज्य नवप्रक्षेपाच्छुद्धमिति प्रकृत्य वृद्धिक्षयनिरूपणार्थमाह—**क्षुण्णा** यवगोधूमाः, **घृष्टाः** तिलमुद्गादयः, **पिष्टाः** सक्त्वादयः, तेषाम । **आर्द्रशुष्कादीनां** च धान्यादीनां **वृद्धिप्रमाणं क्षयप्रमाणं च प्रत्यक्षं कुर्वीत** । अनपहारार्थं अभुक्तपरिज्ञानार्थं चेति दिङ्मात्रं ब्रूमः ॥

कोद्रवव्रीहीणां क्षुण्णानाम् **अर्धं सारः** प्रस्थद्वये तण्डुलप्रस्थः । **अष्टभागोन** इति प्रस्थद्वये प्रस्थाष्टभाग इति । **त्रिभागोनो वरकाणां**

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1. "उर्वारुः कर्कटी" इत्यमरं व्याचक्षाणः क्षीरस्वामी, "उर्वारुः, स्वादुचिद्भिटीमाहुः । ह्रस्वः कर्कः कर्कटी ।" इत्याह । (TSS. No. 43. p. 198.)
2. "चिद्भटादिभिः" इति पठनीयं भाति ।
3. चुक्रम अम्लव्यञ्जनम् इति क्षीरस्वामी ।
4. वृक्षाम्लम्, आम्राम्लम् इति पाठ्यं स्यात् ।
5. "वास्तुकं शाकभेदाः स्युः" । इत्यमरः

क्षुण्णानाम् । T. 235. तेन षण्णां (चो? व)रकप्रस्थानामर्धं त्रयः । त्रिभागोनत्वाद् द्वौ भवतः । **नवभागवृद्धिश्चेति कङ्गूनां** नवभिः प्रस्थैः पञ्च प्रस्था इत्यर्थः । **उदारवृद्धिकस्तुल्यः**[1] कङ्गुभिर्नवभागवृद्धया । **यवा गोधूमाश्च क्षुण्णाः** । योगविभागाद् अर्धसारत्वं नवभागवृद्धिश्च ॥

तिलयवमुद्गाश्च घृष्टाः पञ्चभागवृद्धिः एते घृष्टाः । तेषामर्धं सारः पञ्चभागवृद्धिश्च । तत्र तिलानां घर्षणं तुषैः शोधनम, यवमुद्गानां तुषैर्घूर्णनम् । **गोधूमाः सक्तवश्चेति** । एतेषामर्धं पञ्चभागवृद्धिश्च । **पादोनेति चतुर्णां कलायप्रस्थानां** [2]**चमसी** विदलं[3] प्रस्थत्रयम् । **मुद्गमाषाणां चमसी** अध्यर्धपादोना अष्टासु प्रस्थेषु पञ्च प्रस्थाः । **शैब्यानामर्धं सारः** । शेषाणां निष्पावादीनां द्विधाकृतानामर्धं सारः । **त्रिभागोनो मसूराणाम्** । अर्धं सार इति वर्तते ॥

(अष्ट? पिष्टा)मांशाः (सा)मान्येन व्रीहीणाम् अपकस्या(अमेयया ? आमाये) कुल्माषाश्च (अध्यर्ध)गुणाः अध्यर्धहीनाः प्रस्थेनाध्यर्ध इत्यर्थः । **यावकः-पुलाक** इति स्विन्नः पुलाक उच्यते । यावक इत्यन्यस्मिन् स्विन्नव्रीहिनिवृत्त्यर्थम् । स्विन्नो यवो द्विगुणो भवतीत्यर्थः । **पिष्टं च यवस्य द्विगुणं सिद्धम्** ॥

कोद्रवादीनां त्रिगुणमन्नं बोद्धव्यम । **चतुर्गुणं व्रीहीणां** सामान्येन । T. 236. **पञ्चगुणं शालीनाम्** अन्नमित्येव । **तिमितम्** आर्द्रीकृतम । **अपरान्नं** मुद्गादि अपरकालोत्पन्नत्वात् **द्विगुणम्** । अर्धाधिकं **विरूढकं**[4] प्रादुर्भूताङ्कुरम् । प्रस्थद्वयेन पञ्चमप्रस्थाः ॥

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1. 'उदारस्तुल्यवृद्धिकः' इति पाठः स्यात् । "उदारः काककङ्गौ स्यात्" इति केशवस्वामी ।

2. "स्त्रियां तु चमसी भित्ते मुद्गादीनाम्" इति केशवस्वामी । श्लक्ष्णचूर्णमिति भट्टस्वामी ।

3. "विदलं द्विधाकृतं कलायादिकम्" इति अमरव्याख्याने सर्वानन्दः (III. 5.32.) ।

4. "विरूढकं तालास्थिमज्जेति गौडाः, वयन्तु क्षेत्रोद्धृतस्य फलमूलादेः स्वेदस्रवान्नवोद्भिन्नानङ्कुरान् विरूढाख्यान् बुध्यामहे" इत्यमरव्याख्याने (II. 4. 136) क्षीरस्वामी ।

पञ्चभागवृद्धिर्भृष्टानाम अपरान्नानामित्येव । **कलायो द्विगुणो भृष्ट** इत्येव । [1]**भरुजका** लाजविशेषाः एकान्तविदितावयवा यवगोधूमानां धाना इत्येव ॥

षड्गुण इति । षण्मूलं दीयते यस्याम् अतस्यां तत् **षड्गुणं तैलं** षण्णामाढकानाम् आढकं तैलम् । **चतुर्भागिका** इति चत्वारो भागा मूलं येषां ते चतुर्भागिकाः । चतुर्थस्नेहा इत्यर्थः । चतुर्ष्वाढकेषु आढकं तैलस्य । **निम्बादीनां पञ्च भागा** मूलं यस्येत्यर्थः । आदिग्रहणाद् एरण्डाद्युपग्रहः ॥

M. 96. **पञ्चपले पलमिति** सूत्रस्य ॥

पञ्चद्रोण इत्यादिना भक्तमाह—**पञ्चद्रोणे (राशी? शाली)नां क्षुण्णे यद् द्वादशा**(नां षण्णां?ढकं) **तण्डुलानां** (सार्धकुपाणा?) त्रिद्रोणमित्यर्थः । तद् द्वितीयदशास्थानाम् । **कलभो** दशवर्षादारभ्य आ विंशतिवर्षादिति । **एकादशमिति** एकादशं पूर्वस्मात् किञ्चिच्छुद्धम् । **व्याला** दुष्टाः । **औपवाह्याः सान्नाह्याश्च** हस्त्यध्यक्षे वक्ष्यमाणाः ॥

T. 237. **पत्तयः** पदातयः । **मुख्याः** पत्तिमुख्याः (कावर्त्तिकादय?) । **राज्ञामिति** बहुवचनाद् राजसदृशानां युवराजदण्डोपनतादीनां ग्रहणम् । पञ्चद्रोण इति सर्वत्र वर्त्तते । अथवा अयं स्वामिनो विशेषः ॥

खण्डपरिशुद्धानामिति एकावचितानां **प्रस्थ** इत्यर्थः । चतुष्कर्षः पलम् , चतुष्पलं कुडुब इति **चतुर्भागः** । **सर्पिष**:(स्तुवरा ? सूपा)पेक्षयैव ज्ञेयम् । **एकम् आर्यस्य** पुंसो **भक्तम्** । द्वितयमनया दिशा कल्प्यम् । **अवराणामिति** दासकर्मकराणां कुडुबास्तावन्त एव । सूपस्नेहयोस्त्वपकर्षः । **पादोनं स्त्रीणाम्** आर्याणाम अनार्याणां च सूपस्नेहम् । एवम् आर्याणाम् आर्यसूपस्नेहपादोनमित्यर्थः । **अर्धं बालानां** भक्तम । सूपस्नेहं वराणामवराणां च पूर्ववत् ॥

मांसपलविंशत्या इति । पले मांसे **स्नेहस्य अर्धकुडुबः** पाकार्थः । **पलिकमिति** पलं परिमाणं यस्य **लवणस्य** । T. 238. **क्षारपलयोगः** क्षारस्य गुडादेः

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1. 'भरुजस्तु....भक्षभेदे स्नेहभृष्टतण्डुले' इति केशवस्वामी । 'भरुजा भृष्टयवाः' इति आपस्तम्बधर्मोज्ज्वलायां हरदत्तः ।

पलिको योगः, यदा गान्धिकः क्रियते । **द्विधरणिक** इति द्विधरणात् कटुयोगः पिप्पल्यादिभिः । **दध्नश्चार्ध(प्र)स्थः** ओदनादर्धम् ॥

तेनोत्तरमिति तेनोक्तेन मांसवृद्ध्यनुरूपा स्नेहादिवृद्धिर्व्याख्याता । तद्यथा—मांसचत्वारिंशत्पले द्विगुणः स्नेहादियोग. । त्रिगुणे त्रिगुणो (ह्रासे) ह्रास इति । **शाकानामध्यर्धगुण** इति शाकपलविंशत्या स्नेहपलम् । **शुष्काणां तु** स्नेहकुडुब इत्यादि । (संयोगकल्के? स चैव योगः उक्ते)नोत्तरं व्याख्यातमिति ॥

हस्त्यश्वयोर्विधाभेदं तदध्यक्षे वक्ष्यामः । कर्मकरबलीवर्दानामिति वृषस्कन्धकर्मकारिणामित्यर्थः । **यवानां** वा (पुलाकः) **द्रोण** इत्येव । शेषविधानं तैलादि **अश्वविधा(न?)**वदृशमेव द्रष्टव्यम् । **विशेषस्तु** तेषां **घानपिण्याकतुला** निष्पीडितपिण्याककुल्माषयवयोरभावे घानपिण्याकाभावे च षोडशकं **कणकु(ण्ड? ट्ट)कस्य दशाढकं वा** । कणाः क्षुद्रतण्डुलाः कु(ण्डकुद? ट्टकोद्धू)लिताः तदुभयं मिश्रीकृत्य देयम् ॥

M. 97. **द्विगुणं महिषोष्ट्राणां** माषद्रोणं यवद्रोणं वा द्विगुणभोजनम् । **पृषत**श्चित्रमृगः । **रोहितो** वातहरिणः । अश्वमृग[1] इत्यन्ये । T. 239. एणः स्वल्पमृगः[2] । **कुरङ्गो** मृग एव तस्मात् किञ्चिदधिकः । एते यज्ञार्थं क्रीडार्थं सर्पादिरक्षार्थं च संग्राह्याः । **द्विगुणं वा कणकुण्डकम्** सर्वत्रैतद् योज्यम् । **शेषाणामत** इति । अतोऽभिहितेभ्यः शेषाणां **मृगादीनामिति** । व्यालाः सिंहव्याघ्रादयः । **एकभक्तादनुमानं ग्राहयेदिति** । आ तृप्तेरेकं भक्तं दत्त्वा तदनुमानं प्रतिदिवसं भक्तस्येति ॥

शेषोपयोगमाह—**अङ्गारतुषान् लोहकर्मान्तस्य** भित्तिलेप्यस्य च कृते यथासङ्ख्येन रन्धनकुट्टनाभ्यां सङ्ग्राहयेत् । तथा कणिकादीनां यथोपभोगशेषं दद्यात् । **अतोऽन्यद्** अल्पमवशिष्टम् **ओदनापूपविक्रेतृभ्यः प्रयच्छेत्** ॥

उपकरणान्याह—**तुलेति** । **रोचनी दृषत्** । पेषणी शिला(पेषणपूतश्च?) **कुट्टकयन्त्रं** पादक्रमणीयमुष्ट्रग्रीवाकारम् । **रोचकयन्त्रं** हस्तभ्रमणीयम् ।

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1 "रोहितोऽश्वमृग इति कोष्ठाध्यक्षप्र(घान?चार)टीका" इति अमरव्याख्याने सर्वानन्दः । (II. 5. 10. TSS. 43. p. 224.)

2. "एणः सुनयनः स्वल्पमृगः" । *(Ibid)*

पात्रकं[1] काष्ठविदलादिपात्रम् । चालनी परिपवनम् । **कण्डोली** स्वल्पा, **पिटको** महानिति विशेषः । शेषशब्दाद् अन्यदप्येवंजातीयक(जाल्यङ्कुरादि ?) उपकरणमूह्यम् ॥

T. 240. **मार्जको** भूमिमार्जकः । **आरक्षकः** स्थानपालः । **धरकः** तोलयिता । **मायकादयः** स्वयं ज्ञेयाः प्रतीतार्थाः । **शलाकाप्रतिग्राहकः** कलयिता । **दासकर्मकरवर्गश्चान्यो विष्टिरुच्यते** ॥

मूषिकादिषु प्रतीकारार्थमाह—**उच्चैर्धान्यस्यावस्थानम्** । **मूताः क्षारस्येति** । उदाहरणत्वात् कटुकभाण्डादीनामपि । **संहताः** सुदृढाः । मृन्मयाः **काष्ठमया** वा जतुमधूच्छिष्टाभ्यामासारिताः **कोष्ठका** भाण्डानि **स्नेहस्य** । **पृथिवी लवणस्य** । तस्यां शैलत्वान्न क्षीयत इति ॥

॥ इति कोष्ठागाराध्यक्षः पञ्चदशं प्रकरणम् ॥

॥ पञ्चदशश्चाध्यायः ॥

॥ अथ षोडशोऽध्यायः ॥

T. 241. पूर्ववदेव सन्निधातुः कोशगृहकोष्ठागारविषयव्यापारानन्तर्येण पण्यगृहविषयो व्यापारो वाच्य इति पण्याध्यक्षप्रकरणमुच्यते **पण्याध्यक्ष** इति । पणितव्येष्वधिकृतः सन्निधातृ(कृताधिकारः) । **स्थलजलजानां** चन्दनोशीरादि-**नानाविधानां** कोशप्रवेश्यानाम् अन्येषां वा रत्नसारफल्गुकुप्यादीनां **पण्यानाम्** । **स्थलपथवारिपथोपयातानामिति** आगमप्रदर्शनम् । **सारफल्ग्वर्घान्तरमिति** । सारफल्गुशब्दौ महाल्पवाचकौ, इदं महार्घमिदमल्पमूल्यमिति । **प्रियाप्रियतामिति** महार्घमल्पार्घं वा अस्मिन् देशे प्रियम् इदमप्रियमिति । M. 98. **तथा** इदमल्पविषयविक्रयम् इदं महाविषयविक्रयम्, इदं विक्षिप्तम्, इदम् अनेकमुखीकृतम् इदमत्र क्रेतव्यम्, इदं विक्रेतव्यम् इति, इदमत्र विध्यादिप्रयोगे[2] वर्षेण वर्तत इति **विद्यात्** ॥

यच्च पण्यं प्रचुरं स्याद् अन्यतोऽपि लभमानैः न क्रीयत इति मते, **तत् स्वयं क्रयेण एकीकृत्य** यथाक्रीतं ततः किञ्चिद् **अर्घमारोपयेत्** ।

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1. 'पात्रकस्तु कृशे त्रि स्यात् कर्परे तु पुमानयम्,' इति केशवस्वामी, (प ? पा)त्रकं चाङ्गेरिका ' इति भट्टस्वामी.

2. कृष्यादिप्रयोगे वर्षेण वर्धते इति पाठो भवेत् ।

प्राप्तार्घे चेति प्रसिद्धार्घे च तस्मिन् जाते पुनः स्तोकस्तोकारोपणेन **अर्घान्तरं कारयेत्** तत् पण्यमन्यत्र नास्तीति कृत्वा ॥

स्वभूमिजानामनेकराजपण्यानाम् एकमुखं व्यवहारं स्थापयेत् । यथान्यस्यापि जनपदस्य न विक्रयदानं त(पो ? तो) वा वणिजः (कत्यु ? क्रय्यो)-देशात् क्रेतुं (वा ? प्राप्)स्यन्तीति । T. 242. **अराजभूमिजानामनेकमुखम्** आशु विक्रयार्थं स्थापयेत् । **उभयं** वेति राजपण्यं जानपदं च **प्रजानामनुपजापेन विक्रापयेत्** ॥

एतमेवार्थं द्रढीकर्तुकाम आह—**स्थूलमपि च**(माति ? ला)भं किं पुनरल्पं **प्रजौपघातिकं वारयेत्** । विक्रेतृनिवारणेन लाभो वारितो भवति । प्रजानुप-घाते च **अजस्रपण्यानां कालोपरोधं सङ्कुलदोषं वा नोत्पादयेत्** । यत्र यदुत्पन्नं तत् तत्रैव विक्रापयेत्, विक्रेतारश्चेत् सर्वत्र न स्युः ॥

बहुमुखं वा राजपण्यं तत्र तत्र एकत्र वा नगरे **वणिजः** पण्याध्यक्षेण **कृतार्घमापादितं क्रीणीरन्** । **छेदानुकूलं वैधरणं दद्युः** वाणिजकाः । ऊनमेव पूरयेयुः, नावरं दण्डनीया इत्यर्थः ॥

षोडशभागो मानव्याजी राजपण्यानां षोडशप्रस्थान् विक्रीणानः एकं निवर्तयेत् । क्रीणानः सप्तदशकमधिकं **गृह्णीयात्** । तथा **तुलनीयानां विंशतिभागः** पलविंशत्या एकपलं निवर्तयेत्, अधिकं वा **गृह्णीयात्** । तथा **गण्यानां** मूलफलादीनाम् **एकादशभाग** इति योज्यम् ॥

परभूमिजं पण्यं (सं ? अनु)**ग्रहेण** चोरनिषेधादिना (पूजा ? व्याज्या) **धनुग्रहेण स्वदेशं प्रवेशयेत्** । **नाविकसार्थवाहेभ्यश्च परिहारम् आयतिक्षमं दद्यात्** । तत्पण्यम् अशुल्कम् अर्धशुल्कं वा कुर्यात् । यथा कालान्तरेण नानुतप्येत कृतोपकार इव करिष्यतीति । **अनभियोगं** चेति वास्तव्यैर्वणिग्भिरागन्तूनां पण्यादिना साध्यम् । अभियुक्ता हि विक्रयार्थं नागच्छेयुः कामवृत्ताः स्वदेश एव साध्या इति । **अन्यत्र सभ्योपकारिभ्य** इति सभ्योपकारिणस्तु साध्या इत्यर्थः ॥

T. 243. **पण्याधिष्ठातार** इति पण्यानामधिष्ठातारोऽध्यक्षपुरुषाः **पण्यानां** नानाजातीयानां **मूल्यानाम्** अप्येकमुखम् एकाधारम् उप(स्तु?स्थि)त-**काष्ठद्रोण्याम् एकच्छिद्रापिधानायां** स्वरक्षमुत्पन्नं **दद्युः** । **अष्टमे भागे** अपराह्णे । तदानीं क्रेत्रभावादर्पयेयुः—**इदं विक्रीतम्, इदं शेषमिति**

परिबोधयन्तः। इमानि च तुलामानभाण्डानि (इति) तेषामाशङ्कापरिहारार्थम्। व्याख्यातं पण्यव्यवहरणं (स्वविषय इति) ॥

M. 99. परविषये त्विति। अस्य तु पण्यस्य तत्र महानर्घ इति, पण्यस्य तस्यात्र महानर्घ इति आकलय्यालोचयेत्, इदमत्र शुल्कमियन्तः पलाः[1] ग्राह्याः, सपाद(चतुष्पणो? पणिका[2]) वर्तनी, (यइतिवाहनमिते? इयदातिवाहिके)-भ्यो देयम्, इयत्(शौल्के? गौल्मे)भ्यः, इदम् नदीतीरे देयम्, इयती भृतिः, इयद् विष्टिभ्यो भ(क्त)म्, व्ययोऽपि इयान्, इत्येतैर्विशुद्धं व्ययविशुद्धं च उदयं लाभं पश्येत्, ततो यायादित्यर्थः। असत्युदय इति (षड्?)भाण्डमिह नश्यति, शुल्काभिधेयं समभाण्डं चैतत् समवृद्धिकमिति निर्व्यूढं भवतीति मन्यमानः, प्रतिपण्यमेवाल्पमप्यानीतम् इदं मे लाभं करिष्यतीत्या-कलयेत्। तत इति सत्युदये प्रतिविधानं विचिन्त्य पश्चादसारं बहुनवेक्ष्य T. 244. सारस्य पण्यस्य पादेनैव नाधिकेन स्थलव्यवहारम् अंसचक्रपथा-दिकम् अध्वना क्षेमेण नाविकेन सं(गमिते? यानेन) प्रयोजयेत्। गच्छंश्च परकीयैरप्याटविकादिभिः रक्षाति(श)या(त्रा?)द्यनुग्रहार्थं सख्यं कुर्यात् ॥

आपदि चोरादिसमुत्थायां सारं न मोक्षयेत्, नान्यदाद्रियेत। तदशक्तो वा आत्मानं सर्वस्य भाजनम् 'जीवन् भद्राणि पश्यति' इति। (सपत्नस्वतिधेन?) आत्मनो भूमिं प्राप्तः स्वदेशस्थः सर्वदेयविशुद्धं व्यवहरेत्। शुल्काध्यक्षो (हैमनं नाधयेदित्यर्थः?)। अंसपथ उक्तः ॥

वारिपथे च, अस्य नौयानस्य अयं विषह्यो भारः, एतावत्कालस्य इदं पथ्यदानम्, इदं पण्यप्रतिपण्ययोरर्घप्रमाणम्, अयमनुलोमवातो यात्राकालः, अयं चोरोत्पातवातादिभयप्रतीकारः, अत्रेदं पण्यं प्रियादानम्, अत्र पत्तने चरित्रमेतद् इत्युपलभेत। सति लाभे यायादित्यर्थः ॥

T. 245. तद्दर्शयति—नदीपथे वेति। संयानपथस्य महादोषत्वाद् विशेषेण ज्ञात्वा व्यवहारान्, चरित्रतः स्थितिवशाद् अलाभं स्थलपथं परिवर्जयेदिति नियमः ॥

॥ इति पण्याध्यक्षः षोडशं प्रकरणं समाप्तम् ॥

॥ षोडशश्चाध्यायः ॥

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1. पुल्लिङ्गः पलशब्द उन्मानवाचकः प्रामादिको भाति।
2. "अन्तपालः सपादपणिकां वर्तनीं गृह्णीयात् पण्यवहनस्य" इति शुल्काध्यक्षे कौटल्यः (II. 21.)।

॥ अथ सप्तदशोऽध्यायः ॥

T. 246 पूर्ववदेव पण्यगृहविषयव्यापारानन्तर्येण कुप्याध्यक्ष इति प्रकरणमुच्यते—**कुप्याध्यक्ष** इति । सन्निधात्राधिकृतः **कुप्याध्यक्षः** । **द्रव्यवनपालैरिति** 'द्रव्यवनम् अटव्याश्रयम्' इति वचनाद् आटविकैरित्यर्थः । **कुप्यम्** असारं द्रव्यं वक्ष्यमाणप्रपञ्चम् **आनाययेत्** । (हो ? रथा)द्युपकरणार्थम् । **द्रव्य(वन)कर्मान्तानिति** द्रव्यवन एव छेदकतक्षकादिभिः, नात्राद्यर्थान् उदकाश्रयेण, कर्मान्तान् स्वपुरुषैरधिष्ठाप्य कारयेत् । **द्रव्यवनच्छिदामिति** द्रव्यवनं छिन्दन्ति इति द्रव्यवनच्छिदः विनाज्ञया अन्येषां **देयं** छिन्नद्रव्यमूल्यम्, **अत्ययं च** "मृगद्रव्यवनान्मृगद्रव्यापहारे शत्यो दण्डः" (अधि. ४. अध्या. १०) इति । अस्मादन्यदनुक्तमपि **स्थापयेत्** । **अन्यत्रापद्भ्य** इति अग्निचोराद्युपद्रवे स्तम्भशाखाद्यर्थं गृह्णन्तो न दण्ड्या इत्यर्थः ॥

कुप्यवर्गः कथ्यत इति शेषः । **शाकः** अनेनैव नाम्ना (वृतको ? विदितो) वृक्षः **तिनिशः** स्पन्दनः । M. 100. **अरिमेदः** सुवर्णः । शेफालिका । **राजादनः** क्षीरिका । **सोमवल्को** रोहिणीवृक्षः अरिष्ट इत्यन्ये । **प्रियकः** प्रियाल इत्यन्ये । **आदिग्रहणात्** तिन्दुकादिपरिग्रहः । अयं **सारदारुवर्गः** तथा असारोऽपि पलाशोदुम्बरादिदारुवर्गोऽनुक्तोऽपि ग्राह्यः ॥

T. 247. **उटजः** त्वचिसार एव नलकल्पः येन विदलानि क्रियन्ते । **निर्दुष्टः** (चिमियः) असुषिरः । स च स्थिरः, **चापः** सुषिरो विघनो धनुष्युपयुज्यते । **वेणुः** कण्टकमयो वृतिषूपयुज्यते । **वंशः** सुषिरो दीर्घपर्वा गन्धर्ववीणादिषु उपयुज्यते । **सा(ती)नः** पिटक(वच्छि ? मञ्चि) काद्युपकरणोपयोगी । **कण्टकः** शरस्थापनार्थः, कोटक इत्यन्ये पठन्ति । **भल्लूको** महापरिणाहः नेपालेषूत्पद्यते क्षीरादिभाजनार्थः । आदिशब्दाद् देशभेदेन अनुक्तोऽपि भेदो ज्ञेयो **वेणुवर्गः** वेणुशब्दस्य सामान्यवाचित्वात् ॥

वेत्रं वेत्रमेव **शिक्कवल्ली** कालवेत्रवल्ली **वाशी** पाठिकाकारा पत्रावृतिषूपयुज्यते । **श्यामलता** प्रसिद्धा । **नागलता** नागवल्ली वातिकोपयोगिनी । **आदिशब्दाद्** अन्या अपि ग्राह्याः । अयं **वल्लीवर्गः** ॥

मालती मालका । (लुता दुर्यो ?) द्विविधा लता (पत्रगुच्छत्वक् ?) **गवेधुका** चञ्चुः । आदिग्रहणादन्येऽप्येवंजातीयका ग्राह्याः ॥

मुञ्जवल्बजादीति , आदिग्रहणात् कुशकाशाद्युपग्रहः । **तालीताल-भूर्जानां पत्रं** शासनोपयोगि । **किंशुकादीनां पुष्पम्** । आदिग्रहणात् केसराद्यपि ॥

वज्रकन्दादिः, शृङ्गिबेरमूलादिः, हरीतकीफलादिः, आदिग्रहणाल्लोध्र-त्वगादिः, पटोलपत्रादिः, सालनिर्यासादिः, स्नुहीक्षीरादिरूह्यः ॥

कालकूटनामा असुरः, तस्य शोणिताद् देवासुरयुद्धे समुत्पन्नस्य अश्वत्थसदृशवृक्षस्य कृष्णो निर्यासः **कालकूट**विषवीर्यः, अहिच्छत्रमलयकोङ्क-शृङ्गिबेरपर्वतादिषूत्पद्यते ॥

वत्सनाभः वत्सनाभ्याकारः सिन्दुवारसदृशपत्रः, 'तत्समीपे वृक्षो न वर्धते, संसृष्टो वायुर्ज्वरयति, विन्ध्ये किष्किन्धायां चोत्पद्यते ॥

हालाहलः तालपत्रसंस्थानः, नीलपत्रः गोस्तनाकृतिफलो गुच्छः, तत्समीपे वृक्षादयो दह्यन्ते, हिमवति किष्किन्धायां कोङ्कणे च दक्षिणसमुद्रे जायते । **मेषशृङ्गाकृतिकन्दं मेषशृङ्गं** (नन्दनम् ?) उत्पलनालसदृशं प्रावृषिजम् अ(बन्दैन्द ? दैनन्दि)नमिति विषान्तरं न पठन्ति । किन्तु मेषशृङ्गमेव उत्पलना-लसदृशं मेषवत् प्रावृषिजं परिवर्तते, कामरूपगान्धारविषयादि(षु जायते, ॥

(मुस्ता) मुस्ताकृतिः, मलयकोङ्कणादिषूत्पद्यते ।

कुष्ठं कुष्ठसदृशम् उग्रगन्धम् ।

महाविषमिति अतिक्रान्त(विष)विशेष(ण ?)म्, अन्यान्यपि विषाणि । अपरे महाविषमिति सूचीपत्रसदृशपल्लवं विषान्तरं वर्णयन्ति, तस्याधस्तात् क्षुद्रजन्तवो (दह्यन्ते) । अन्ये तु महाविषाणि त्रीणि—(पैल्वी?वेल्लि)तक-गौरार्द्रक-पालकानि । T. 248. तत्र (पे?वे)ल्लितकं परिवेष्टिताकारकन्दम् गौरार्द्रकं श्वेतम् अर्द्रकाकारम् यद् [1]ब्रह्मघोषमाहुः, सिन्धुनेपालकिष्किन्धादिषूत्पद्यते । पालकं पालकाकारं श्वेतकन्दम् । यत् पुण्डरीकमाहु[2]ः, गान्धारबाह्लीकेषूत्पद्यते ॥

मर्कटकं तदाकारमेव ।

सक्तुकं[3] सक्तुवच्चूर्णीभवत्काण्डम् ।

हैमवतकालिङ्गकदारदकादि-स्वप्रभवनामानि तद्देशप्रसिद्धानि ।

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1. ब्रह्मघोषस्तु गरलविशेष इति केशवस्वामी ।
2. पुण्डरीकं वालुकाख्यविषान्तरे । (*Ibid.*)
3. विषविशेषवाचकोऽयं शब्दः मुद्रितकौटलीयेषु न दृश्यते ।

अङ्कोलसारं नाम अङ्कोलपल्लवसदृशं हिमवत्युत्पद्यते । आदिग्रहणाद् विषतन्त्रोक्तानाम् अन्येषामप्युपसङ्ग्रहः । यथोक्तमालम्बायनेन—

" त्वक्क्षिद्दपुष्पपत्राणि फलं निर्यास एव च ।
मूलं सारस्तथा बीजं धातुश्चेति दशाश्रयाः ॥
अव्यक्तरसगन्धानि तीक्ष्णान्येकरसानि च ।
पञ्चाशीतिर्विषाण्येवमुपदिष्टानि तत्त्वतः ॥
किष्किन्धसह्यकोसलाः सकामवर्याः........ ।
नेपालसिन्धुगान्धारबाह्लिकाः साहिच्छत्रकाः ॥
भूयिष्ठ भवाश्चैव तथान्य .... तादयः ।
स्थावराणां विषाणां हि तानि तानि वनानि च " ॥

इति ॥

जङ्गमान्याह—सर्पा दर्वीकरा मण्डलिनो राजीवन्तो वा । **कीटाश्च** चित्रभेकादयः (शे ? शो)षणार्थं कुम्भगताः ॥

गोधा प्रतीता । **शेरकः** शाहिका । **ऋक्षो** भाल्लूकः । **द्वीपिव्याघ्रयो**-रल्पमहत्तया भेदः । (....लमरोप प्र?वालरोमोपल) क्षिताश्चमर्यः । तथा **खड्गिनः** । **सृमरो** मृगः । **गोमृगो** गवाकृतिः । एषां यथायोगं **चर्मादि** गृह्णीयात् । **पुच्छग्रहणेन** वालाः परिगृह्यन्ते । मूषिकादयस्त्वकुप्याः प्रागुक्ताः । अन्येषां चानुक्तानां मृगादीनां (यथानि ?) आहरेत् ॥

कालायसादिः सप्तावयवो लोहवर्गः सुवर्णरूप्ययोश्चानुरूप्य(त्व ?)ात् ॥

T. 249, **विदलमयं भाण्डं** पि(ट)क आटविकः शूर्पादिः । **मृत्तिकामयं** घटपिठरादिः ॥

तथा **अङ्गारादीनि** कुप्यानि । एवं (वट ?पश)वो गोमहिषाजाविकादयः । **मृगा राज्ञः** क्रीडार्थं संरुद्धाः । पक्षिणो मयूरशारिकादयः । **व्याला** व्याघ्रादयः । एषां (अकट ?)वेष्टितानि दारूणि **वाटाः**, तदर्था वा वृतयः सारदारुभिः कार्याः । **काष्ठतृणानां च वाटाः** प्रजारक्षिताः कार्याः, तदर्था वा वृतयः ॥

बहिरन्तश्चेति बहिः राष्ट्रे, अन्तश्च नगरे । **कर्मान्ताः** कुप्यानाम् । **विभक्ताः** अन्यत्र सारदारुभिः अन्यत्र वेणुभिरित्यादिना । **सर्वभाण्डिकाः**

उपकरणभाण्डयुक्ताः । आजीवकर्मान्ताः........लशकटाद्यर्थाः । पुरकर्मान्ताः कवाटगोपुराद्यर्थाः । कुप्योपजीविनेति तत्र नियुक्तेनाध्यक्षेणेति ॥

इति कुप्याध्यक्षः सप्तदशं प्रकरणं समाप्तम्
॥ सप्तदशश्चाध्यायः ॥

॥ अथ अष्टादशोऽध्यायः ॥

T. 250. उक्तविशेषण एव आयुधागाराध्यक्षोऽभिधीयते । 'कुप्यानामायुधेश्वरः' इत्यत्र एकप्रकरणत्वं वक्ष्यामः।[1] सन्निधातृप्रयुक्त एव वा **आयुधागाराध्यक्षः साङ्ग्रामिकं** सङ्ग्रामयोग्यम् । **दौर्गकर्मिकं** दुर्गकर्मणे प्रभवम् । **परपुराभिघातिकं च** परदुर्गाभिघाते यत् प्रभवति । **यन्त्रादिचतुष्टयं तज्जातैः कारुभिः** शिल्पकैस्तद्वित्तकैः । इदं **कर्म** नवम्, (एतत्)**प्रमाणम्**, एतावता **कालेन** भवद्भिः कर्तव्यम्, इयद् **वेतनम्**, ईदृशी च **फलनिष्पत्तिः** इति कृतव्यवस्थैः **कारयेत्** ॥

तानि च **स्वभूमिषु** स्वयोग्यासु **स्थापयेत्** । यद्यपि स्वस्थानस्थितानि तथापि तेषां **स्थानपरिवर्तनम् आतपप्रवातप्रदानं च** विनाशपरिहारार्थं **बहुशः कुर्यात्** । तथा **ऊष्मणा** सङ्घर्षजेन, **उपस्नेहेन** भूमेः, **क्रिमिभिश्च उपहन्यमानम्** । **अन्यथा** प्रवातेऽन्यत्र वा **स्थापयेत्** । **एवं जातिभेदेन** शक्तिरसिरिति । **देशभेदेन** विना शास्त्रं दाक्षिणात्यमिति । **रूपेण** मण्डलाग्रमन्तरिति(?) । **लक्षणेन** (अर्धवा ?)अर्धवंशो निर्वंश इति । **प्रमाणेन** उत्तमो मध्ययोऽधम इति । **आगमेन** (कृतमाहितो मध्यमामुदासीनमल्पेन शक्त्या साहस्र इति ?) । **निक्षेपेण** वैयाघ्रकोश(पो ? रौ)रवकोश इति । विद्याद् असंमोहनार्थम् ॥

यन्त्राण्याह—सर्वतोभद्रं चक्रयुक्तत्वात् सर्वतो यथेष्टमवस्थापितं बाणान् मुञ्चति । अपरे त्वाहुः—सर्वतोभद्रं जा(न?नु)मुदस्य धनुर्यन्त्रस्योर्ध्वमधस्तिर्यग्वा मुष्टिदेशसञ्चारणाद् यच्छरान् मुञ्चति । अपरः प्रकारः शिलायन्त्रं धनुर्यदेवंविधं तत् सर्वतोभद्रमेव । **जामदग्न्यं** तु सर्वायुधविसर्गम् अनेकप्रकारमिति ॥

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1. प्रस्तुताध्यायान्ते ।

बहुमुखं बहुच्छिद्रम् अट्टालकादिधानुष्कस्थानम् ।

विश्वासघातीति अन्तःकीलमोक्षणेन निब(त्त?द्धत)लबद्धपरिघादिमद् विश्वस्तान् हन्ति ॥

सङ्घाटि (युग्मकवटे?) भित्तिप्रकारादि **यानकं** चर्मोतं प्राकारदीर्घशालाकारम्, येनावृता युध्यन्ते वृक्षकवाटप्राकारादि वा नाशयन्ति ॥

पर्जन्यः लोहमुसलः (येन) अधोगता हत्वा शृङ्खलाप्रतिघादूर्ध्वं कृष्यन्ते ॥

बाहुरिव **बाहुः** यन्त्रसञ्चारितमूलो महार्गळः तिर्य(ग)न्तराद् घातयति ।

ऊर्ध्वबाहुः (त्रिदश एव?)उद्यताग्रः पञ्चाशद्धस्तायामः इन्द्र(द?य)ष्टयाकृतिः रज्जुकीलसञ्चारादधः स्थितेषु पात्यते ॥

(स?)एतस्यार्धम् **अर्धबाहुरिति** । एतानि महाप्रमाणत्वादेकदेशस्थितान्येव असञ्चारीणि यन्त्राणि ॥

T. 251. **पाञ्चालिका** मनुष्यादिप्रतिकृतिः, या कुतूहलादपि स्पृष्टमङ्गं गृह्णाति विकलीकरोति वा ॥

देवदण्डो यन्त्रक्षेप्योऽरत्निमात्रो लकुटः[1] ॥

सूकरिका या बाह्यपाषाणनिवारणार्था चर्मभस्त्रा तूलकार्पासोर्णा-(दिपूर्णा) गोपुरादिषु स्थाप्यते[2] ॥

मुसलयष्टिः क्षेप्यैव ॥

हस्तिवारकः अष्टहस्तप्रमाणः शरभाकृतिपादोऽर्गलाकारो(ऽन्वि)तार्थः[3] ॥

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1. "देवदण्डोऽरत्निमात्रदीर्घो मुसलयष्टिकः", इति वैजयन्ती ।

2. "सूकरिका सूत्रचर्ममयी कार्पासोर्णादिपूर्णमध्या महाभस्त्रा प्रमाणतः गोपुराट्टालकदेवपथादीनां प्रच्छादिनी बाह्यपाषाणादिनिवारणाय क्रियत इति केचित् । वेणुमयी चर्मावृता सूकरा(कारा) प्राकारग्रहणनिवारणाय क्रियत इत्यन्ये ।" इति भट्टस्वामी ।

3. "हस्तिवारो गजत्रासहेतुः शरभसन्निभः" इति वैजयन्ती । "हस्तिचारो गजत्रासहेतौ शरभसन्निभे, हस्तिनश्च चारे", इति केशवस्वामी 'वार' स्थाने 'चारं' पठति ।

तालवृन्ताकृतिश्चर्ममयस्तालवृन्तोऽपि शस्त्रनिवारणार्थः ॥

मुद्गरगदे यन्त्रक्षेप्ये ॥

स्पृक्तुला अश्मतुला अन्तर्गता(शा ? श्मा)वतरणाद् बहिरश्मनो मुञ्चति ॥

कुद्दालं तदाकृति, उत्पाटनार्थम्[1] ॥

आस्फोटिमम् आस्फोटेन निर्वृत्तं यन्त्रपाषाणम् ॥

उत्पाटिमं शूलाकारं कवाटभञ्जनार्थम् ॥

उद्घाटिमम् ऊर्ध्वोत्पाटनसमर्थं श्येन(यन्त्रम्) । सर्वत्र भावप्रत्ययान्ताद् इमनिच् ॥

शतघ्नी कीलशतप्रचिता कवाटाकारा ऊर्ध्वमुक्ता हस्त्यादीन् मारयति ॥

तथा **त्रिशूलं** त्रिमुखम् ॥

चक्रयन्त्रं भ्रमणेन मारयति विकलीकरोति वा । क्षिप्यमाणत्वाच्चैतानि **चलयन्त्राणि** ॥

T. 252. आयुधान्याह—**शक्तिः** चतुर्हस्ता(त् ?) काष्ठचतुर्भागा करवीरपत्रा मुखहला ॥

प्रासो लोहमयदण्डो वा उभयतोलोहः ॥

कुन्तम् अश्वसाद्यायुधश्च (षट् ?) ।

"सप्तहस्तं भवेत् कुन्तं षड्ढस्तं चैव मध्यमम् ।
कन्यसं पञ्चहस्तं च (दण्ड ? कुन्त)मानं प्रकीर्तितम् ॥"

इति ॥

हाटकं तदेव त्रिकण्टकमुखम्[2] ॥

भिण्डिपालः क्षेपणीयो दण्डभूयिष्ठः ॥

शूलमायसं पट्टसाग्रम् ॥

तोमरः कणयमुखो लोहशिरस्को दण्डः चतुष्पञ्चहस्तप्रमाणः भेदनमुखः ॥

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1. "कुद्दालस्तु पुमान गोदारणाख्ये खनिसाधने । क्लीबं तु वैजयन्त्याह" इति केशवस्वामी ।

2. "हाटकस्तु स त्रिकण्टकसंस्थित." इति वैजयन्ती ।

उक्तं च—

"हस्ता हीनस्य चत्वारश्चतुरर्धं च मध्यमम् ।
पञ्चहस्तं तु ज्येष्ठं स्यात् प्रमाणात्तोमरं स्मृतम् ॥"

इति ॥

वराहकर्णाकृतिमुखस्तोमर एव वराहकर्णः ॥
कणयोऽप्यायसोऽन्त्यममध्यमोत्तमः ।

उक्तं च—

"कन्यसो विंशतिर्ज्ञेयः अङ्गुलानां प्रमाणतः ।
द्वाविंशतिर्मध्यमः स्याच्चतुर्विंशतिरुत्तमः ॥"

इति ॥

कम्पनोऽप्येकमुखः सप्ताष्टनवकलोहः कणयः ॥

उक्तं च—

" कनीयान् सप्तकर्षस्तु द्विपलो मध्यमो भवेत् ।
तृतीयो नवकर्षस्तु कम्पनस्तूत्तमो भवेत् ॥"

इति ॥

प्रासिका[1] (इति) प्रासार्धशक्तिमाहुः । आदिशब्दादन्यान्यपि ग्राह्याण्येवं-जातीयकानि । एतानि [2]हलमुखानि भेद(न)मुखानीत्यर्थः ॥

M. 102. तालसारात् कृतं तालम्[3] । वंशात् कृतं चापम् । दारुभ्यो निष्पादितं दारवम्, शृङ्गान्निष्पन्नं शार्ङ्गम्, तेषां नामानि(कर्मा? कार्मुका)दीनि, (प्र)त्येकं चतुररत्नितो ह्रस्वः । कोदण्डो वैणव(ज्या? ज्यः) । द्रूणो[4] बाह्यसन्धानः यमाग्रे(या)त्रमित्याहुः ॥

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1. त्रासिकेति मुद्रितकोशपाठः । प्रासः प्रहरणमस्य प्रासिक इति काशिका (IV. 4. 57 ।

2. मूलकोशेषु हलमुखानीत्येव पाठो दृश्यते । "फलं तु मुनिना खड्गाद्यग्रे दृष्टम्" इति क्षीरस्वामी (II. 891), "धारा शस्त्रमुखं फलम्" इति वैजयन्ती, "फलं शस्त्राणां मुखे" इति केशवस्वामी च । एवं खड्गाद्यायुधमुखवाचिनः फलशब्दस्य बहुत्र दर्शनात् फलमुखानि इति पाठः संभाव्यते ।

3. "तालादिभ्योऽण्" (IV. 3. 152.) "तालाद्धनुषि" तालम्, इति काशिका ।

4. 'द्रुणं धनुषि' इति ह्रस्वोकारादिमाह केशवस्वामी ।

T. 253. **मूर्वाव्रेणुस्नायूनि** ज्याः । अत्र कारणे कार्योपचारः ॥

वेणुशरौ प्रतीतौ । **शलाका** दारवी । **दण्डासनो** वेण्वादिदण्ड एव त्रिभागशल्योऽर्धनाराचः पत्रदण्डो वा । **नाराचस्त्वायस** एव । (इति) शराः पञ्च विधाः । चशब्दाद् (त्रिधिरितकान् ?) अन्ये परिगृह्णन्ति, (तेषां) **मुखानि छेदनानि** अर्धचन्द्राकृतीनि । **भेदनानि** रू(प्पा?क्षा)ग्राणि । **आयसानि छेदन-भेदनार्थानि** । (भेदनादन्ये ? ताडनान्येव) तु **अस्थि**मयानि सारदारुमयानि वा ॥

निस्त्रिंशस्त्रिंशदङ्गुलायामोन्नतवंशः । **मण्डलाग्रो**ऽन्वर्थनामा निर्वंशो ह्रस्वश्च । **असियष्टिस्तु** दीर्घा (न वृश्चियाम् ? व्रश्चना) । उदीच्यास्तरवारिमाहुः[1] । एषां **त्सरवो** मुष्टयः खड्गादीनि ॥

परशुः सर्वलोहः (का)ष्ठदण्डो वा । [2]**पट्टिसो** लोहदण्डः (क्रूरायुक?) **खनित्रकुद्दालक्रकचाः** प्रसिद्धाः । **कण्टकच्छेदनो**[2] द्विमुखः । एते तीक्ष्णधारत्वात् **क्षुरप्राः** ॥

यन्त्रगोष्पणो यन्त्रक्षेप्यबृहच्छैलगुडकः । **मुष्टिपाषाणो** हस्तक्षेप्यः । **रोचनीदृषदिति** शिलापट्टिका (इति?) बृहती मुक्ता सती हस्त्यश्वादीन् हन्ति । पूर्वैः सह एतान्यायुधानि ॥

T. 254. (वर्माण्यभिधी)यन्ते । तत्र लोहमयी **जालिका**[3] । **पट्टः** लोहमयः प्रकोष्ठादिरक्षार्थः । **कवचो** (लिपि ? रिपु)सन्नाहः सूत्रमय उरश्छदः **सूत्रकङ्कटः** । **शिंशुमारादीनां** यथासम्भवं चर्मादिसङ्घातः शिरोरःकण्ठत्राणार्थाः सन्निवेशविशेषादेते कार्याः, एतानि **वर्माणि** ॥

शिरःकण्ठत्राणं चर्मलोहमयम् । **कूर्पासादि** चर्ममयम् । तत्र (सोर्ध्ववेपकः?) **कञ्चुकश्चोलकः** । स एवाप्रपदीनो **वारबाणः** । शिरोवेष्टनमुष्णीषपट्टः । उदरबन्धो **नागः** । **उदरिका** जङ्घात्राणम् । एतान्य(ङ्ग)लग्नानि ॥

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1. तरवारिः "स्त्रियां यष्टिनामधेयायुधान्तरे" इति केशवस्वामी । "करवालाद् अल्पे कन् करवालिका, तरवारिकेत्येके," इति क्षीरस्वामी (ii. 8. 91)

2. पट्टसो लोहदण्डोऽयस्तीक्ष्णधारः क्षुरोपमः । कण्टकच्छेदनोऽप्येवं द्विमुखश्च", इति वैजयन्ती ।

3. अयोमयकङ्कटे जालिका इति केशवस्वामी ।

धार्याणि तु—(वेदोख? पेटकं)फलकं चर्मेति वरकस्याख्याः । हस्तिकर्णः[1] तालमूलः धमनिका(वृतपरः?) । अपरे कू(र्छे?र्म)पृष्ठां चर्ममयी-माहुः । कवाटः शाल्मल्यो याष्टीकवारणो मुष्टिकः । किटिका शलाका सूत्रप्रोता । चर्मविदलस्यूतकम् अप्रतिहतम् । वलाहकान्तः किटिकैव चर्मावृता । आदिग्रहणात् स्वत्रिकल्वनिर्मितानि अन्यान्यप्यावरणानि ॥

उपकरणान्याह—कल्पना वैजयन्तीकङ्क(टेषु ? ट)प्रभृतिः । तथा ऐन्द्रजालम् इन्द्रजालशास्त्रभवम् आशु प्रयोज्यम्, स्वापनमोहनाद्भुतोत्पादनम् । औपनिषदिकं वा शिल्पजातं प्रयोज्यं शस्त्राग्निरसादि, उपकरणार्थत्वात् कर्मेत्युच्यते । तद्वयायुधागाराध्यक्षायत्तमिति ॥

T.255 कर्मान्तानां च किमपरम् इत्यत आह—इच्छां प्रयोजनापेक्षया चिकीर्षाम् । आरम्भमनुष्ठानम् । निष्पत्तिं परिसमाप्तिम् । योगं विनियोगम् । व्याजीम् अन्येषु कारयितृषु राजांशम् । समुद्दयं सहस्रमूल्यस्य द्विसहस्रं मूल्यमिति । कालायसपिण्डस्य पञ्चभागः क्षय इति । व्ययं च वेतनादेः । जानीयात् । कुप्यानाम् आयुधप्रभृतीनाम् । आयुधेश्वरस्तदध्यक्षः । यद्येवं कुप्यविकारप्रदर्शनात् प्राधान्यं तु (काल्य?कुप्य)बृहत्वमस्येति ॥

॥ इति आयुधागाराध्यक्षः अष्टादशं प्रकरणं समाप्तम् ।

॥ अष्टादशश्चाध्यायः ॥

॥ अथ एकोनविंशोऽध्यायः ॥

M. 103. T. 256. वृद्ध्युदयक्षयव्ययादिपरिज्ञानं सर्वद्रव्याणां तुलामानदेशकालमानैर्विना नास्तीति तुलामानपौतवं देश(काल)मानमिति प्रकरणद्वयमारभ्यते । अथवा सन्निधातुः प्रचारो व्याख्यातः समाहर्तुरुच्यते । समाहर्ता दुर्गाध्यक्ष इत्युक्तम् । तत्र दुर्गे पौतवं पठितमिति । पुनातेस्तुन् प्रत्ययः (कृत्वा ?) पूतिः पोतुः[2] शोधनमुच्यते । तत्र भवः, अध्यक्षस्य तुलामानशोधनार्थो व्यापारः पौतवमिति । तत्र अध्यक्षो मानपरिज्ञानेऽधिकृतः मानपरिशुद्ध्यर्थान् पौतवकर्मान्तान् शिल्पिभिः कारयेत् ॥

1. "हस्तिकर्णस्तु ना शस्त्रत्राणार्थफलकान्तरे । ज्ञेयः कम्बलभेदे च गोचकाख्ये" इति केशवस्वामी ।

2. "पुनातीति पोतुः मानभाण्डशोधकः पोतवाध्यक्षाख्यः" इति क्षीरस्वामी (11. 9. 85.) ।

धान्यमाषा इति धान्यान्येव माष(सङ्ख्या ? संज्ञा)नि (इति) धान्यग्रहणम् । ते धान्यमाषा **दश** उ(चाटे ! न्माने)न **सुवर्णस्य माषकः** तत्परिच्छेदहेतुत्वादभेदे-नोच्यते। **पञ्च वा गुञ्जाः** कृष्णला माषकः । ते माषकाः **षोडश सुवर्णः कर्षो वा** पर्यायेण । **चतुष्कर्षं पलं** पुराकल्पे ॥

रूप्यमानस्यान्यत्वात् तत्प्रसिद्धिमाह—**अष्टाशीतिरि**ति अष्टाभि-रधिकाः । **षोडश** माषका **धरणम्** । रूप्यस्य सुवर्णसङ्ख्याभावाद्धरणमित्युच्यते न सुवर्णम् । **शैब्यानि विंशतिर्वा धरणम्** । अद्यत्वे तु सुवर्णरूप्यादीनामेकमेव प्रतिमानम् ॥

विंशतितण्डुलं वज्रधरणं विंशतिव्रीहितण्डुलोन्मानमित्यर्थः । अष्टाभिः सर्षपैः गौरसर्षपैस्तण्डुलं कल्पयेदित्यन्ये । विंशतितण्डुलादूर्ध्वं न वज्रमिति यावत् ॥

प्रतिमानमाह—**अर्धमाषक** इत्यादि यावच्छतमिति सङ्ख्या । अतोऽन्यदधिकं न्यूनं वा न कार्यम् । कथमूर्ध्वमन्तराळं ज्ञायत इति चेद्, एषामेव प्रक्षेपान्मिश्राणां शेषं ज्ञास्यत इति ॥

सुवर्णप्रतिमानमेतत्, रूप्यस्य पृथग् वचनात् । T. 257. तदाह—**तेन धरणानि व्याख्यातानि** । तत्र अर्धमाषकांस्त्यक्त्वा धरणाद् द्वे चत्वारि इत्यादि योज्यम् ॥

प्रतिमानपरिच्छेदार्थानि **प्रतिमानानि अयोमयानि मागधमेकल-पर्वत(शै)लमयानि** वा शोभनतरत्वात्, **यानि** (वासीदासिमयान्यपि ?) **नोदकेनो-**पस्निग्धायां वा भूमौ स्थितान्यपि **प्रदेहेन वृद्धिं गच्छन्ति ह्रासं चोष्णेन,** नीतानि स्युरिति वाक्यशेषः ॥

तुलामाह—**षडङ्गुलादूर्ध्वमष्टाङ्गुलोत्तरे** त्रिषट्चतुर्दशद्वाविंशति-त्रिंशदष्टात्रिंशत्षट्चचत्वारिंशच्चतुष्पञ्चाशद्द्वाषष्टिसप्तत्यष्टसप्तत्यङ्गुलान्यायता दश (तुलाः) । तासाम् आद्या **एकपला,** दशमी दशपलेति । **यन्त्रमुभयतः शिक्यं वे**ति यन्त्रमुभयतो मध्ये कक्ष्यं यस्य द्रव्यप्रतिमान(योः ?)धरणयोर्यौगपद्यम् । एकदेशेन वा शिक्यं यस्याः पर्यायेण द्रव्यस्य प्रतिमानस्य चोन्मानात् । इदमुक्तं भवति—या दीर्घा तुला तस्याः एकपार्श्वे शिक्यम्, या ह्रस्वा तामुभयतः शिक्यमिति ॥

सुवर्णादन्यस्यापि द्रव्यस्योन्मानाद् अन्यास्तुला उच्यन्ते—**पञ्चत्रिंशत्पललोहामिति** समवृत्ता(ज्ञातः ? स्याम्)। T. 258. **तस्याः पञ्चपलिकं मण्डलमिति** आमूलात् समां कृत्वा **ततः** पञ्च पलं मण्डलीकृत्य मूलाग्रे समकरणं रेखाविशुद्धं **कारयेत्**, यत्र धार्यमाणं न पुरः न पश्चान्नमति। ततः समी(क)रणादग्रतः **कर्षोत्तरमिति**—कर्षः (द्विकर्षः) त्रिकर्षः पलमिति । ततोऽपि **पलोत्तरं दशपलं द्वादशपलं पञ्चदश विंशतिरिति। ततोऽपि आ शताद् दशोत्तरमिति**—त्रिंशत् चत्वारिंशत् पञ्चाशत् षष्टिः सप्ततिः अशीतिः नवतिः शतमिति **पदानि कारयेत्। अक्षेषु** दशाद्यङ्कनस्थानेषु । **नान्दीपिनद्धमिति** काकपदाकारं चिह्नम्, असंमोहार्थं कारयेत् ॥

M. 104. **द्विगुणलोहामिति** पञ्चत्रिंशत्पलापेक्षया सप्ततिपललोहाम्। **षण्णवत्यङ्गुलायामां पारिमाणिकीं** नाम **तुलां कारयेत्** । **तस्याः** पूर्ववत् पञ्चपलिकं मण्डलं बद्ध्वा समकरणं **शतपदानि** च कृत्वा, **अत ऊर्ध्वं विंशतिः पञ्चाशत् शतमिति** अपरं पदत्रयं द्विशतं तुलनार्थं **कारयेत्** ॥

विंशतितौलिको भारः[1] विंशतितुलापरिमाणो भार इति। **समवृत्त**-तुलापेक्षया हि शतं तुलेत्युच्यते । पारिमाणिकीतुलापेक्षया तु दशतौलिको भारः स्यात् ॥

दशधरणिकं पलम्। "अष्टाशीतिः सर्षपो माषकः, ते षोडश धरणम्" इत्युक्तम्, तानि दश पलम्, तत्पलशतम् आय(त?)मानी तत्पलशतप्रमाणा या सा आयग्रहणार्थत्वाद् **आयमानी**त्युच्यते तुला ॥

तदपेक्षया तु **पञ्चपला**(पला?वरा) **व्यावहारिकी भाजिनी अन्तःपुरभाजिनी च** पञ्चनवतिपला (नवतिपला) पञ्चाशीतिपला च **क्रमेण** । व्यावहारिकी व्यवहारार्था। भृत्यादिविधार्था भाजिनी । अन्तःपुरप्रधानार्था अन्तःपुरभाजिनी पञ्च पञ्च पलन्यून(र)कन्धा ॥

T. 259. (कथं पलमिति पलानि ?) **षडङ्गुलावराश्चायामाः** द्विसप्तत्यङ्गुलापेक्षया आयमान्यादीनां षट्षष्टि(षष्टि)चतुःपञ्चाशदष्टचत्वारिंशदायामाः ॥

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1. "भारः स्याद् विंशतिस्तुलाः" इत्यमरः ।

पूर्वयोः पञ्चपलिकः प्रयाम इति । आयमानीव्यावहारिक्योः शते पञ्च पलान्यारोप्यन्ते । तत्रापि **मांसादिषु** प्रयामो नादेयः ॥

अत्र केचिद् व्यवस्थामाहुः——समवृत्तपारिमाण्यौ सर्वजनस्य तुले भवतः । आयमान्या(दय)श्चतस्रो राज्ञ इति ॥

काष्ठतुलामिति अष्टहस्तायामां पदवतीं प्रतिमानवतीं चेति पूर्वापेक्षम् । **मयूरपदा**कारस्तम्भद्वयेन विधृतलोहदण्डिकोपरि स्थितां कारयेदित्येव । हस्ताभ्यामुत्क्षेप्तुमपर्या(णत्वा?त्व)त्तया ॥

काष्ठपञ्चविंशतिपलं तण्डुलप्रस्थसाधनं भवति । **एष प्रदेशो बह्वल्पयो**रपि योज्यः । (वा ?) शतमाढकसाधनं भवति, (स)कर्षाणि षट्पलानि कुडुबसाधनम् इत्यनया दिशा योज्यम् ॥

T. 260. तुलाप्रतिमानमुक्त्वा सर्वद्रव्यविषयं मानमाह—**पूर्ववद् धान्यमाषपलशतद्वयम्** आयग्रहणार्थत्वाद् द्रोणं कारयेदित्यपेक्ष्य द्वितीया । तथा **सप्ताशीत्युत्तरं पलशतमर्धपलं** च यन्मानं **व्यावहारिकम्** । **भाजनीयमन्तःपुरभाजनीयं** च पूर्वस्मादर्धत्रयोदशपलन्यूनमित्यर्थः ॥

तेषां चतुर्णामपि द्रोणानाम् । **चतुर्भागम् आढकम्** । तच्चतुर्भागः **प्रस्थः** । प्रस्थचतुर्भागः **कुडुबमिति** ॥

उत्तरमायमानमाह—**षोडशद्रोणा खारी**त्यादि । आयामादीनां यथास्वं प्रमाणं नेति बोद्धव्यम् ॥

M. 105. द्रोणादिमानं शुष्कसारदारु(मयम्) असङ्कोचस्फुटनम् । **समम्** ऊर्ध्वमधश्च । अत एव **चतुर्थो भागः शिखा** यस्य तन्मानं **कारयेत्** । भूयोऽभ्यन्तरचतुर्थः शिखेति **अन्तःशिखं** वेति लोहशलाकावच्छेद्यशिखं वेत्यर्थः ॥

T. 261. **रसस्ये**ति रसमानकरणाद् रसादीनां पञ्चानां **शिखामानद्विगुणोत्तरा** वृद्धिः शिखामानं तावच्चतुर्णां भागत्वाद् द्रोणस्य पलं तदेव द्विगुणं यस्येति बहुव्रीहिः । शिखामानद्विगुणं पञ्चविंशतिपलम्, तदुत्तरा यथाक्रमं वृद्धिः । तद्यथा—**रसस्य** घृतादेः पञ्चसप्ततिपलानि शिखामानम् । **सुरायाः** पलशतम् । **पुष्पफलयोः** पञ्चविंशत्यधिकम् । **तुषाङ्गाराणां** पलशतम् । **सुधायाः** पञ्चसप्ततिशतमिति । सुधामानस्य द्विगुणोत्तरे तु षष्ठीसमासे मानादपि शिखामानं (द्वि)गुणं सुधायाः स्यात् । शिखाभिश्च सार्धं रसादीनां द्रोणादिव्यवहारो नान्यथेत्यभिप्रायः । एवमाढकादिषु योज्यम् ॥

"तुलामानभाण्डं पौतवहस्तात् क्रीणीयुः" (अधि० २ अध्या० १४) इत्युक्तम् । अतो मूल्यमाह—**सपादः पण** इति । **पादोन** इति द्वादशमाषका इत्यर्थः ॥

द्विगुणं रसादीनां पञ्चानां **मानमूल्यम्** । **विंशतिपणाः प्रतिमानस्य** सर्वस्य । **त्रिभागः** विंशत्याः ॥

चातुर्मासिकमिति चतुर्षु मासेषु अध्यक्षः तुलामानादिप्रतिवेधनार्थमुपसंहारं **कारयेत्**—किं क्षीणम्, उतान्यथा कल्पनमिति । **अप्रतिविद्धस्य** अशोधितस्य मानादेरर्थान्तरे(ण) व्यवहरतः **अत्ययः सपादः सप्तविंशतिपणः** । क्रमतश्च मानप्रतिमानानि प्रतिवेधयितारः, **काकणी** दीयते अस्मिन्नहनि तादृशं **दद्युः पौतवाध्यक्षाय** । स्वकैर्मानादिभिर्व्यवहरद्भिः प्रतिदिवसं काकणी देयेत्यन्ये ॥

T. 262. तप्तव्याजीति तप्तस्य मीयमानस्य **द्वाविंशद्भागः** । **तैलस्य चतुष्षष्टिभागमधिकं** ग्राह्यम् । पञ्चाशद्भागो मानास्रवो द्रोणान्मीयमानादयो ?......

कुडुबार्धं चतुर्भागं तदष्टभागं च मानान्यल्पानि संव्यवहारार्थं **द्रवाणां कारयेत्** ॥

कुडुबाः चतुरशीतिर्वारकः सर्पिषो मतः । चतुष्षष्टिकुडुबाः तैलस्य वारकः । घृततैलवारकयोश्चतुर्भागस्य **घटिकेत्याख्या** । पुराकल्पे स्थितिरियम्, देशान्तरस्थितिर्वेति ॥

॥ तुलामानपौतवमेकोनविंशं प्रकरणं समाप्तम् ॥

॥ एकोनविंशश्चाध्यायः ॥

—o—

॥ अथ विंशोऽध्यायः ॥

M. 106. T. 263. त्रिविधं प्रमेयं प(ण्यं ?ण्येन) । देशकालेन च, तत्र पण्यस्य मानमुक्तम्, देशकालयोरुच्यत इत्याह—**मानाध्यक्ष** इति । समान्यनिर्देशोऽप्ययं तुलामा(नाव?नवि)शिष्टयोर्देशकाल(शिष्ट ?)योः सर्वव्यवहाराङ्गभूतं **मानं विद्यात्** ॥

अष्टौ परमाणव इति कात्स्न्र्याख्यानात् अत्यन्तसूक्ष्मत्वाद् **रथ**च(क्रे कृते?क्रोद्धृतं) **रजः** विप्रुषादिकं दृश्यरूपम् । **ता अष्टौ लिक्षा** । **अष्टौ लिक्षाः यूकामध्यः**, मध्यग्रहणमवयवप्रतिषेधार्थम् । **अष्टौ यवमध्या अङ्गुलम्** ।

वाक्यकरणम्

सुन्दरराजकृतया

लघुप्रकाशिकाख्यया व्याख्यया

समेतम्

॥ प्रथमोऽध्यायः ॥

[मङ्गलाचरणम्]

[1]ज्योतिश्चक्रप्रवृत्ताय ज्योतीरूपाय भास्वते ।
ज्योतिर्दर्शाय भक्तेभ्यो ज्योतिश्शास्त्रकृते नमः ॥

श्रीनीलकण्ठांघ्रिनिविष्टचेताः[2] श्रीसोमदेवानुजिघृक्षयैव ।
विचित्रवाक्यै रचितं[3] पुनश्च प्रकाशयेऽहं करणं लघीयः ॥

स्वाभीप्सितस्य ग्रन्थस्य[4] निष्प्रत्यूहपरिसमाप्तये प्रचयगमन[5]शिष्टाचार[6]परि-परिपालनाभ्यां[7] स्वेष्टदेवतानमस्कारपुरस्कारेण[8] चिकिर्षितमर्थं प्रतिजानीते—**प्रणम्य करिशैलस्थ**मिति ।

प्रणम्य करिशैलस्थं महः कमललोचनम् ।
भास्करीयानुसारेण गणितं क्रियते लघु ॥ १ ॥

प्रशब्देन प्रणन्तुः भक्तिश्रद्धातिशयवत्वं त्रिविधनमस्कारान्तर्भूतमानसकायिकौ

व्याख्या :—1. E F omit this verse.

2. G चेतसा
3. A विवृतं
4. B E स्वाभीप्सितग्रन्थस्य; D स्वाभिविधित्सितग्रन्थस्य
5. C गमनाय
6. B C D विशिष्टाचार
7. C पालनाय
8. B adds च; D E G add लक्षण; after this E G have unindicated om. upto प्रशब्देन below.

च नमस्कारौ[1] स्मर्येते[2]। **प्रणम्य,** प्रकर्षेण[3] नत्वा[4] सर्वैर्मनोवाक्कायैः[5] करणै[6]र्ध्यात्वा स्तुत्वा[7] प्रह्वीभूय च। किम्?[8] **करिशैलस्थं**[9] हस्ति[10]गिरिनिवासं[11] **महः** ब्रह्म। "मह इति ब्रह्मे"ति श्रुतेः। **कमललोचनं** कमलवल्लोचनं[12] यस्य तत् कमललोचनम्। **भास्करीयानुसारेण** भास्कराचार्यप्रोक्तभगणपरिध्याद्यु[13]पदेशानुसारेण[14] **गणितं** कालपरिच्छेदोपायभूतं कालक्रियाख्यगणितं,[15] **लघु** शब्दप्रक्रियातो लघु, **क्रियते**[16]। करिशैलस्थं कमललोचनं महः प्रणम्य भास्करीयानुसारेण लघु गणितं क्रियते इति क्रियाकारकसम्बन्धः ॥ १ ॥

[कलिदिनानयनम्]

अभिधेयं प्रतिज्ञाय श्रोतृजन[17]प्रवृत्तये द्वितीयेन श्लोकेन[18] तदुत्तरश्लोकादिपादत्रयसहितेन 'चक्रावधिक' मित्यन्तेन गणितशास्त्रप्रधानप्रतिपाद्यनवग्रह[19]चाराद्यानयनसाधनभूतभानुमण्डलावसानिकभास्करभू[20]भ्रमणभगणजनितविवरलक्षणाहर्गणमाह[21]—**कल्यब्द** इति।[22]

व्याख्या :—1. A B त्रिविधनमस्कारं च; E om. नमस्कारौ; G for त्रिविध etc. has मनोवाक्कायरूपौ वाचा नमस्कारेण

2. A B प्रतिपाद्यते; E स्थाप्येते 3. E om. प्रणम्य, प्रकर्षेण

4. B om. नत्वा; C om. प्रकर्षेण नत्वा; F नमस्कृत्य for प्रकर्षेण नत्वा

5. C D कायादिभिः 6. C D add नत्वा नमस्कृत्य

7. A E G om. स्तुत्वा

8. F om. from सर्वैः above up to this word.

9. F adds महः 10. A om. हस्ति

11. C निवासिनं; E. निवासिनाथं; G. गिरिस्थं

12. B D कमलमिव लोचनं; C कमले इव लोचने 13. C om. आदि

14. D देशक्रमेण 15. B गणनं; D G ग्रहगणितं 16. E om. क्रियते

17. E adds. मनः 18. E Hapl. om. upto त्यन्तेन below.

19. C ग्रहनिर्वाहक for नवग्रह; D Hapl. om. after चार to विवर in the next line. 20. B C भूमि 21. C E गणगणितमाह

22. A B C F G add here three lines on the reckoning of the current year:

* षष्टिर्विंशतिगुणितं व्यपगतसंवत्सरेण सम्मिश्रम्।
नववेदाग्निसमेतं शकनृपकालं विजानीयात्।
धूसीकालयुतं वर्षं कल्यब्दमिति कथ्यते ॥

* G. षष्टिस्त्रयोविंशतिगुणितं. Cf. also the commentary below.

[४ धूसीकाल(3179)युतः शाकः कल्यब्द इति कीर्तितः । ♂]
कल्यब्दो मातुल(365)गुणः वर्षवां(4)शेन संयुतः ।
पुनरब्दान्मान(5)गुणात् सालप्रिय(1287)विवर्जितात् ॥ २ ॥
तत्समा(576)सैꙮ दिनैर्युक्तं शुक्रवारादिकं दिनम्⊕ ।
स्फुटार्कचक्रावधिकम्

मूलम् :— ४ . G 3. has an extra verse here for the derivation of the Śaka year from the Prabhavādi year, applicable to the particular sixty-year cycle (Śaka 1849-1909) during which that Ms. was transcribed:

षष्टयब्दं पञ्चवर्गघ्नं गतवत्सरसंयुतम् ।
नववेदाग्निसंयुक्तं जानीयाच्छकवत्सरम् ॥

This verse with slight improvisation to suit other sixty-year cycles may be seen in mss. written during those periods. See above, p. 2, fn. 22, and below commentary on I. 2. See also the following verse in a ms. styling itself *Vakyakarana* and related to the *Vakyakarana* edited here:

षष्टिश्चतुर्विंशतिघ्ना गतवत्सरसंयुता ।
नववेदाग्निभिर्युक्ता चेच्छकाब्दाः प्रकीर्तिताः ॥

(Trivandrum Palace Library, Ms.No.955, verse 2)

♂ This half - verse available in G 3. C 1-3. 5, (युतश्चाब्दः G 3; धूसीकालयुतं शाकं कल्यब्दमिति कथ्यते । C1-3, 5), is implied by the author and is necessary for the calculation of the Kali year from the Śaka year which is assumed to be known as indicated by the author himself (See below II. 16b-17). The source-books of *Vākyakaraṇa, viz.* Bhāskara's works, also mention this. Cf. *Mahābhāskarīya* (*M. Bh.*) I. 4, and *Laghubhāskarīya* (*L. Bh.*) I. 4.

ꙮ G 1. T स.

⊕ G 3 adds after this an alternative method for calculating the Kalidina:

' मान्ययागमपाशेषु गानं ' कल्यब्दवर्धितम् ।
' मान्ययामजनोरू'नं शुक्रवारादिकं दिनम् ॥

कलिगतोऽब्दः कल्यब्दः, न तु द्वात्रिंशत्सहस्राधिकचतुर्लक्षसौरकलियुगसंवत्सरनिकरः । कलिगत[1]संवत्सर[2]ज्ञानोपायं "षष्टिः षोडशगुणिते"त्यादिना[3] ग्रन्थेन केचिद्वदन्ति । तदसारम्, प्रतिषष्टिवर्षवाक्यपरिमाणस्य दुर्ज्ञानत्वात्[4], वर्तमानषष्टिगतसंवत्सरावधारणस्य कदाचित् कलिस्मरणासम्भवात्[5], गतषष्टिपर्ययावधारणस्यापि तथाऽऽसम्भवात्, ज्योतिश्शास्त्रप्रथमग्रहणकाले गुरुमुखादेव कलिगतसंवत्सरनिकरो बोद्धव्य इति । अन्ये केचित् वर्षस्मरणं सर्वं शकाब्दावगतिद्वारेणेति । अत्रापि शकाब्दज्ञानपूर्वकं कल्यब्दज्ञाने गौरव[6]मस्तीति लाघविक आचार्यो मध्यमं पक्षं स्वीकृतवान् । मातुलगुणः[7] मातुलशब्देन कटपयादिभिः स्वरात्पूर्वैः ज्योतिश्शास्त्रप्रसिद्धैः "स्थानात् स्थानं दशगुणं स्या"दिति न्यायेन पञ्चषष्ट्यधिकशतत्रयसंख्या लक्ष्यते । गुणशब्देन—

"गुण्यान्त्यमङ्कं गुणकेन हन्यादुत्सारितेनैवमुपान्तिमादीन् ।"

(लीलावती, १४)

इत्यादिग्रन्थसन्दर्भेण लीलावती-त्रिशती-विचार्यादौ[8] प्रतिपादितगुणन[9]विधिप्रकार उच्यते । तेनेह गुण्यभूतकल्यब्दमुपरि स्थापयित्वा तदन्त्यस्थानादधो[10] दण्डाकृत्या गुणकं गुणकारभूतं मातुलं स्थापयित्वा गुण्यसमूहान्त्यं[11] अन्त्यावयवभूतमङ्कं[12] गुणकेन [13]गुणकारान्त्यसंख्यादिना हन्यात्[14] गुणयेत् । ततः पुनः उपान्त्यगुण्यस्थानादधो गुणकारमुत्सार्य आनीय पूर्ववत् गुणयेत् । एवं सर्वत्र गुणनप्रकारोऽनुसन्धेयः ।

व्याख्या :—1. B om. गत 2. B C add निकर ; D adds निकरः, तत्
3. A B D F. om. ना 4. A B अज्ञातत्वात् ; C E F G दुर्ज्ञतत्वात्
5. E कलिविस्मरणसंभवात् 6. G पूर्वकत्वाद् गौरव
7. G. कल्यब्दो मातुलगुण इति for मातुलगुणः
8. Readings confusing: A वतीशतवीर्यादौ; B वतीत्रिशतीवीर्यादौ ; D वतीत्रिशतीष्वाचार्येषु ; G लावत्यार्यभटगणितप्रतिपादित
9. A गुण ; B गणित ; E गुणित
10. A Hapl. om. from this to the syllables दधो two lines below.
11. C हस्यान्त्यं; E गुण्यस्यान्त्यसंख्यां and om. अन्त्या....ङ्कं
12. C adds अङ्कसङ्ख्यां 13. E गुणकान्त्य 14. E om. हन्यात्

एवंगुणितसङ्ख्याराशिं दिनरूपं[1] उपरि स्थापयित्वा तस्मिन् **वर्षवांशं** योजयेत् । वर्षस्य 'वां'शः वर्षवांशः । वर्षशब्देन पूर्वोक्तकलिगतसंवत्सर[2]गणो विवक्षितः, तस्यैव प्रकृतत्वात् । अन्यथा वक्ष्यमाणयुक्तिविरोधः । 'वां'शश्चतुर्थांशः । अंशशब्देन हरणमुच्यते । हरणप्रकारश्च—

"भाज्याद्धरः शुध्यति यद्गुणः स्यादन्त्यात् फलं तत् खलु भागहारे ।"

(लीलावती, १८)

इत्यादिश्लोकोक्तप्रकारेण ज्ञातव्यः । अत्र भाज्यः[3] कलिगतसंवत्सरः । हरश्चतुःसङ्ख्या । [4]यत्सङ्ख्यया गुणिता हरगतचतुःसङ्ख्या भाज्या[5]द्विशोधयितुं शक्यते सा सङ्ख्या हरणफलभूत[6]सङ्ख्या भवेत् । एवं[7] यावच्छोधयितुं शक्यते तावदादि[8]-स्थानपर्यन्तं क्रमेण हरणं कर्तव्यम् । हरणफलञ्च दिनरूपं पूर्वस्थापितफलाद्दिनरूपात् पृथग्भूतं स्थानान्तरे स्थापनीयम्[9] । यद्धृतशेषं तत् षष्ट्या हत्वा तस्मात् पूर्वभाग-हारेण हरणं कृत्वा[10] लब्धानि फलानि नाड्यो भवन्ति । ताश्च नाडीः पूर्वस्थापित-स्याधःस्तात् स्थापयेत् । एतच्च[11] पूर्वस्थापितं च "योगो यथास्थानकमन्तरं वा" (लीलावती, १२) इति[12] युक्तं कुर्यात् ।

पुनरब्दान्मानगुणात् पुनश्च[13] अब्दात्, मानगुणात् पञ्चभिर्गुणितात्,[14] **सालप्रियविवर्जितात्** सप्तत्रिंशदधिकशतद्वयाधिकसहस्र (1237) वर्जितात्, **तत्समाप्तैः** षट्सप्तत्यधिकपञ्चशतै (576) र्भागं हृत्वा, आप्तैर्लब्धैः, **दिनैः** दिवसैः, पूर्वस्थापितं दिनं **युक्तं** कार्यम् । यदि तत्सम[15]हृतशेषसम्भवः तदा तस्माच्छेषात् षष्ट्या गुणितात् तेनैव हारेण[16] हृत्वा लब्धा नाडीः[17] पूर्वस्थापितस्य[18] एकादिस्थान-

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व्याख्या :—1. E om. दिनरूपं 2. C D शरद् for संवत्सर 3. B adds च
4. A यत् to शक्यते omitted; has in its place भाण्डः भान्यः, तदा
5. C adds अन्त्याद् ; D भाज्यादपनयेत् । एवं (below, next line)
6. A भूता 7. A B om. एवं 8. D om. आदि
9. D स्थापयेत् । 10. D हृत्वा for हरणं कृत्वा 11. C om. च
12. A B F G स्थापितं दिनराशौ 'यथास्थानं गमयेत्' इति
13. A B D om. पुनश्च 14. E पुनरब्दात् कल्यब्दात् मानगुणात् पञ्चगुणात्
15. G तत्समैः 16. A C F भागहारेण 17. E adds ताः
18. Hap. om. from स्य to दिनस्य in the next line.

स्थितस्य पङ्क्ति[1]रूपस्य दिनस्याधःस्तात् [2]एकस्थाने दशस्थाने च यथासंभवं स्थापयेत्। नाडीशेषादप्येवमेव विनाडीर्ज्ञात्वा नाड्या अधस्तात् स्थापयेत्। विनाडीशेषादपि तद्वत [3]षष्ट्यंशं ज्ञात्वा विनाड्या[4] अधःस्तात् स्थापयेत। एवं सति **शुक्रवारादिकं** कलिगतस्फुटार्क[5]चक्रावसानिकं[6] सावन[7]**दिनं** स्यात्। 'सेनाभक्तावशेषित'मित्युत्तरत्र सम्बन्धः।

अत्रेयं वासना— प्रथमं तावद्दिनमवगन्तव्यम्। चतुर्युग[8]संवत्सरगणः अयुतघ्नदस्राग्निसागरसङ्ख्यः (43,20,000)। चतुर्युगसंवत्सरसावनदिवसगणः— "व्योमशून्यशराद्रीन्दुरन्ध्राद्रिशरेन्दवः (157,79,17,500)।" (लघुभास्करीयम्, I. 14)[9] इति। आभ्यां त्रैराशिकम्। यदि[10] चतुर्युगसौर[11]संवत्सरनिकररूपभास्करीयभगणैः तदीययुगसावनदिवसा लभ्यन्ते, तदा कलि[12]यातरविभगणात्मकसौरसंवत्सरनिकरैः कियन्तः कलिगत[13]सावनदिवसा इति। अस्मिन् त्रैराशिके चतुर्युगदिवाकर[14]संवत्सरनिकरः प्रमाणम्। चतुर्युगदिवाकर[15]सावन[16]-दिवसचयः फलम्। कलिगतदिवाकरसंवत्सरनिकर[17] इच्छा। तत्र इच्छाहतं फलं प्रमाणेन विभजेत। तदा इच्छाफलावाप्तिः[18]। प्रमाणफले[च्छे]च्छाफलानां लक्षणं **भगवता**[19] **गोविन्दस्वामिना महाभास्करीयभाष्ये** प्रतिपादितं, तस्मादेवावगन्तव्यम्[20]। अत्र किञ्चिदुच्यते। त्रयो राशयः समाहताः कारणं यस्य स त्रिराशिः। कार्ये कारणोपचारात् त्रिराशिर्भवति। स त्रिराशिः[21] प्रयोजनं यस्य तद्गणितं त्रैराशिकम्। तत्र प्रमाणं, फलम्, इच्छा चेति त्रयो राशयः। येन[22]

व्याख्या :—1. Corrupt: A पर्मति; B पर्जति; C वर्ति; D पङ् इति
2. E om. एक to सम्भवं later in the same line.
3. C E add तत् 4. D विनाडीनां 5. B स्पष्टार्क
6. D वधिकं 7. D सावनं 8. A C E F G युगस्य; सं om.
9. A adds अनृशंसः कळार्थी स मर्त्यः, the same number in Kaṭapayādi notation. 10. A B C D G om. यदि
11. A om. सौर 12. A D E F add युग
13. A F G om. गत 14. B दिवसकर 15. E om. दिवाकर
16. C adds here सौर 17. D संवत्सराः; om. निकर
18. D फलं भवति। 19. D om. भगवता 20. See M.Bh. I. 7., Edn. Madras, 1957, pp. 8-9. 21. E om. त्रिराशिः
22. E यत इदं for येन

लब्धं इति व्यपदिश्यते तत् प्रमाणम् । लब्धं तु फलम् । यच्च पुनरनेन किय[1]-लभ्यत इतीदमभिधीयते तदिच्छा । यच्च पुनर्जिज्ञास्यं तदिच्छाफलं नाम[2] । अत्राहार्यभटः—

त्रैराशिकफलराशिं तमथेच्छाराशिना हतं कृत्वा ।
लब्धं प्रमाणभजितं तस्मादिच्छाफलमिदं स्यात् ॥

(आर्यभटीय, गणित, २६)

इति[3] । तत्र[4] सिद्धान्त-महातन्त्र-तन्त्र[5]-करणभेदेन गणितस्कन्धस्य चतुर्विधत्वम् । एतेषु करणभूतगणितस्कन्धस्य अपवर्तितदृढगुणकारभागहारादिलघूपायप्रतिपाद्यत्वात् तन्त्रभूतलघुभास्करीयसिद्ध[6]गुणकारभागहारावपवर्त्य लाघविकेनाचार्ये[7]णानेन **वररुचिना**[8] गणन[9]कर्मोक्तम् । तत्रापवर्तनप्रकार उच्यते । चतुर्युग[10]संवत्सरेण प्रमाणेन भाजकेन भाज्यभूत[11]चतुर्युगसावनदिवसगणो हर्तव्यः । तत्र यः शेषः तेन भाजको हरणीयः । तत्र यः[12] शेषः तेनानन्तरभाजको,[13] ऊनपञ्चाशदधिकशतं गुणकारत्वेन [14]परिकल्प्य त्रैराशिकं कर्तुं शक्यम् । इयमपि प्रक्रिया शुविति(?अलब्धिविति) कृत्वा भागहारचतुर्थांशं गुणकारादपनीय शिष्टं दिनपञ्चकं गुणकारत्वेन परिकल्पितम् । अत एवोक्तं पुनरब्दान्मानगुणादिति । यद्भागहारचतुर्थांशापनयनेना[15]हर्गणस्य हीनत्वं तत्परिहारार्थं [16]वर्षचतुर्थांशयोगः । यत् पुनः

व्याख्या :—1. A F G किं 2. C om. नाम

3. A C E om. इति । A adds here the word व्याख्या to introduce the next sentence.

4. F om. तत्र 5. C D Hapl om. तन्त्र

6. A B E F G शुद्ध 7. E केन सिद्धगणनाचार्येणा (? सिद्धं गणितं आ)

8. E om. अनेन वररुचिना 9. E गणित 10. C om. सं

11. A भूते 12. C om. तत्र यः 13. A भाजकेन । There seems to be a lacuna here which may be filled up thus: इत्येवम् । येन भाजकेन शून्यं शेषो लभ्यते तेनापवर्तितौ प्रथमभाज्यभाजकौ दृढौ भवतः । एवं षट्सप्तत्यधिकं पञ्चशतं हारं अपि च ।

14. A B C D F G Hapl. om. upto परिकल्पितं two lines below.

15. B D नयेना 16. A om. वर्ष

दृढभगणापहारेण दृढदिनस्य न्यूनत्वं, तत्परिहारार्थं मातुलगुणितकल्यब्देन संयोगः । एवं खण्डगुणकारभागहारसमानीतदिनादिलक्षणावयवत्रय[1]संयोगजनितः[2] प्रभाकर[3]भूमिभ्रमणभूतभगणविवरलक्षणो मध्यगत्याधारभूतचण्डभानुमण्डलद्वादशांश-भूतान्तिम[4]मीनाख्य[5]-राश्यन्तभास्करप्रतिमण्डलकेन्द्रस्थितपुरुषदृष्ट्यनुरूप[6]-भ्रमणक्रियो-पहिताहर्गणः स्यात् । न तु कक्ष्यामण्डल[7]मध्यवर्ति[8]दृष्ट्यनुरूपमीनान्तभास्कर-गत्युपहितकालावगाह्यहर्गणः, जननकालकर्मानुष्ठानकालसमानीतलग्नादि - द्वादशभाव-स्थिते[9] स्फुटग्रहगत्यनुरूपशुभाशुभफलसंवाददर्शनात्[10] **जिष्णुनन्दन - आर्यभट - लल्ल[11]-नटेश-पूर्ण[12]-दामोदर - परमेश्वरवटशेरि - केरलश्रीनीलकण्ठादिभिरभ्यु-**पगतस्फुटार्कचक्रावधिकोऽहर्गणः[13] । स्फुटाहर्गणसिद्ध्यर्थमयमप्या[14]चार्यः 'सालप्रिय'-शोधनं कृतवान् ।

'सालप्रिय'शोधनेन मध्यमाहर्गणस्य स्फुटत्वापत्तौ युक्तिरुच्यते—यदा[15] वर्षान्ते भास्करो मीनान्त एव वर्तेत, तदा भास्करभुक्तराशिद्वादशकस्यैव स्फुटत्वेना-ङ्गीकारात् स्फुटकर्मविपरीत[16]प्रक्रियया मध्यमावगतिः । तस्मादपि मध्यमाद् **भास्करोक्त**प्रकारगणितस्फुट[17]प्रक्रि[य]या प्रातिलोम्येन गणनां कृत्वा अविशेषयित्वा शुद्धमध्यमस्वरूपावगतिः । तस्य च स्फुटरवेश्चान्तरालभूतभागादीनि दृढदिवासाद् दृढ-युगदिवाकरसंवत्सरनिकरेण लब्ध[18]दिनादिकं[19]'मायाकामिदिनेन्द्रे'ति[20](2-8 51-15) स्फुटमध्यमाहर्गणान्तरं स्यात् । यदा तु [21]भास्करमन्दोच्चभ्रमण[22]द्वारा वर्षान्तकाल-

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व्याख्या :—1. Some Mss. corrupt: A लक्षणात्रय; C लक्षणावध्यत्रय; G लक्षणावत्रय 2. D सहितः 3. C भास्कर for प्रभाकर
4. A B C F भूतान्त 5. E adds अन्त 6. D नुरोधेन
7. B adds वद् 8. A द्रष्टुः and B द्रष्ट्ट for वर्ति; E वर्तिश्चिदृष्टि (? वर्तिद्रष्टुः) दृष्ट्य 9 C भावावस्थित
10. A adds here ब्रह्मगुप्तश्री 11. D लल्लट
12. Reading doubtful; A B पूर्ण; C पूर्ति; D G पूर्त; E F तदेश्पूर्त 13. A B F चक्रावध्यहर्गणः
14. B om. अपि 15. A F यतो; E om. the word.
16. A D F G om. प्र 17. A om. प्र
18. E लब्धं 19. A B C D F G add मध्यपूर्णोब्दनिष्ठे (2085,115,) वाक्यस्थानापन्नम् (A F G स्थापनम्)
20. E न्द्रादिति 21. A B F om. यदा तु 22 A B ग्रहण

खण्डस्फुटमध्यमयोर्भेदः, तदा [1]तद्भेदवशात् 'मायाकामिदिनेन्द्र'स्य[2] मध्य[3]-स्फुटाहर्गणविवरलक्षणस्य ऊनत्वमधिकत्वं वा सम्पद्येत । इदानीं [4]मन्दोच्चस्यात्यन्ताल्प-गतित्वेन चतुर्युगेऽपि भेदाभावान्मध्यमस्फुटान्तररूप[5]मायाकामिदिनेन्द्रस्य न[6] भेदः । अयमाचार्यः गणितवासनागोपनाय त्रैराशिकसिद्धाहर्गणसंस्कर्तव्यमध्यमस्फुटाहर्गणा-न्तरं पूर्वमेव 'मान'(5)गुणितेभ्योऽब्देभ्यः शोधयति । 'तत्समां'शरूप'मान'गुणि-ताब्द-दिनादिरूप'मायाकामिदिनेन्द्र'योर्भिन्नजात्योर्योगवियोगानर्हयोर्योगवियोगार्थ-भागानुबन्धकर्मणा सवर्णीकृत्य,[7]

अन्योन्यहाराभिहतौ हरांशौ राश्योः समच्छेदविधानमेवम् ।
मिथो हराभ्यामपवर्तिताभ्यां यद्वा हरांशौ सुधियात्र गुण्यौ ॥
(लीलावती, भिन्नपरिकर्म, 1)

इति समच्छेदं कृत्वा, वियोगार्ह'सालप्रिये'त्येतत् स्यात् । एवं, यदा प्रभाकर-[8]मन्दोच्चनीचवृत्तद्वादशांश[9]रूपमिथुनराश्यष्टादशभागवर्तित्वं मन्दोच्चस्य तदा भानु-मध्यमतन्मन्दोच्चान्तरालकेन्द्रस्य ऊर्ध्वार्धतुलादिराशिषट्कवृत्तित्वेन रविभुजाफलस्य धनात्मकत्वाद् रवि[10]मध्यमे योज्यत्वान्मध्यमाहर्गणात् स्फुटाहर्गणसिद्धौ वैपरीत्येन शोधनं कर्तव्यम् । अत एवोक्तं 'सालप्रिय'विवर्जितादिति । यदा मकरद्वादशभागे आदित्य-मन्दोच्चं स्थास्यति, तदा 'सालप्रियसमन्विताद्'[11] इति पाठः कर्तव्यः । मिथुनाष्टा-दश[12]भागमकरद्वादशभागव्यतिरिक्ते तुलादौ मेषादौ वा यदा भानुमन्दोच्चं तिष्ठेत् तदा पूर्वोक्तप्रकारेण सालप्रियस्थानेऽन्यदानीय श्लोकविपरिणामः[13] कर्तव्यः । यदा 'सालप्रिय'[14]विशोधनं कर्तुं न शक्यते तदा 'सालप्रिया'देव 'मान'गुणिताब्दं विशोध्य 'तत्समे'न हृत्वा लब्धदिनादिकं[15]पूर्वस्थापितदिनाच्छोधयेत्[16], ऋणभूत'सालप्रिय'स्याधि-

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व्याख्या :—1. D तत्तद्भेद 2. A B C F G न्द्ररूपस्य 3. A D F मध्यम
4. E G wrongly add शीघ्र 5. D भूत for रूप
6. E om. न 7. A कृतम् ; F कृत्वा 8. C E भास्कर
9. A om. रूप to केन्द्र, next line. 10. इष्ट for रवि, corrupt.
11. D वर्जिताद् for समन्विताद्, wrong. 12. A द्वादश, wrong.
13. A B C परिणामः for विपरिणामः 14. B D om. वि
15. D Hapl. om. after पूर्व to पूर्व below.
16. E adds लब्धं क्रमेण त्यजेत्, शोधयेच्च ; om. ऋणभूत .... त्वात् ।

कत्वात् । तदाऽऽहर्गणसिद्धिः[1] । अथवा 'सालप्रियं' च 'मान'गुणिताब्दं च[2] पृथक्[3] 'तत्समे'न हृत्वा लब्ध[4]दिनादिकं पूर्वलब्धे[5] क्रमेण त्यजेद्योजयेद्वा(? च) । तदाऽऽहर्गणसिद्धिः । यदा सप्तचत्वारिंशदधिकशतद्वयाधिकत्वं कल्यब्दस्य, तदा 'सालप्रिय'शोधनसम्भवः । [6]ततः पूर्वमसम्भवः[7] । अथवा 'मायाकामिदिनेन्द्रे' मध्यमाहर्गणाद्विशोधिते स्फुटाहर्गणसिद्धिः । तस्मिन् 'तत्सम' निहते सति[8] 'सालप्रिय'-सिद्धिर्वा ॥ २-३ ॥

[रविस्फुटः]

अथ सौरवर्षसंक्रमभूतश्रीर्गुणादिध्रुवज्ञानायाह (? ज्ञानमाह)—**श्रीर्गुणादिना** (? गुणेत्यादिना) **दृश्यत** इत्यन्तेन ।[9]

सेनाभक्तावशेषितम् ॥ ३ ॥

श्रीर्गुणादिध्रुवं विद्याद् १ , **भान्तं वाक्यैस्तु दृश्यते** २ ।

पूर्वानीतशुक्रवारादित्योदय[10]काले कलियुगसंक्रमणात्, [11]शुक्रवारोदय[12]-मारभ्य दिनगणे[13] प्रवृत्ते, सप्तहृतावशिष्टं[14] शुक्रवारादि गणयित्वा वर्तमानवर्ष[15]-संक्रमण[16]ज्ञानावगतिः । **'सेना'**(7)**भक्तावशेषित**दिनादिकं मेषरविसंक्रमणभूतम् । वृषभादिरवि[17]संक्रमणसाध्य(? साधन)भूत[18]ध्रुवं प्रतिसंवत्सरं[19] वाक्यनिबन्धं कुर्यात् ।

मूलम् :— १. G1.2. वाक्य for विद्यात् । २. G1.2. भान्तं विघटिकादिकान् ।

व्याख्या :—1. Hapl. om. after सिद्धिः to सिद्धिः below. 2. C गुणितं च
3. C पृथक् duplicated. 4. C लब्धं 5. A B लब्धं
6. C Hapl. om. of ततः to सम्भवः । 7. D पूर्वमशोध्याभावः (?)
8. E तस्मिन् समावेशिते सति, corrupt. 9. B om. दृश्यत इत्यन्तेन
10. G वारादादित्योदय
11. E Hapl. om. after शुक्र to शुक्र below, next line.
12. C वारादिक 13. G वारादिकलिगतदिनगणे
14. D G सप्ततक्षणावशिष्टं; E सप्ताप्ताहर्गणावशिष्टं; G adds after this: दिनादिकाले वर्षसंक्रम इत्यर्थः । तत्र द्वापरान्ते गुरुवासरगतत्वात् शुक्रवारोदयमारभ्य दिनगणा प्रवर्तन्ते । 15. A B F om. वर्ष 16. B D om. ण
17. B om. रवि 18. A C भूतं 19. E om. प्रतिसंवत्सरं

अत्र चरार्धदेशान्तरदोर्विवरकलासमानीतघटिकादि[1]शोधनयोजन[2]द्वारा स्फुटसंक्रमणावगतिः। तत्र देशान्तरज्ञानाय श्लोकौ[3]—

लङ्कातः खरनगरं सितोरुगेहम्
[4]पाणाटेर्मिसितपुरी तथातपर्णी।
[5]उत्तुङ्गं सितवरनामधेयदेशो
लक्ष्मीवत्पुरमपि वात्स्यगुल्मसंज्ञम्॥
विख्याता वरनगरी तथा ह्यवन्ती।
स्थानेशो मुदितमनास्तथा च मेरुः॥
अध्वाख्यः करणविधिस्तु मध्यमाना-
मेतेषु प्रतिवसतां न विद्यते तु॥ (महा. भा. II. 1-२)

इति। एवं लङ्कातः खरनगर-सितोरुगेह-पाणाट-मिसितपुर्या-तपर्णी-उत्तुङ्गसितवरनामधेय-लक्ष्मीवत्पुर-वात्स्यगुल्म-वरनग-र्यवन्ती-स्थानेश्वर-मुदितमनो-महामेर्ववगाहिरेखासमपूर्वापररेखा[6]समवस्थायिनां द्रष्टॄणां देशान्तरसम्भवः। न तु रेखास्थानाम्। लङ्का-[7]यवकोटि-सिद्धपुर-रोमकावगाहिसमपूर्वापररेखा[8]समतिरश्चीनरेखानिवासिनां[9] द्रष्टॄणामेव चरसम्भवः, तत्र स्थितद्रष्टृदृष्टचनुरूपं लङ्काक्षितिज[10]मण्डलरूपोन्मण्डलखदेशक्षितिजमण्डलान्तरविवरसम्भवात्। न तु [11]पूर्वापररेखास्थानाम्। पूर्वापरदक्षिणोत्तररेखासम्पाताधिष्ठितद्रष्टुः देशान्तरचरौ न स्तः। दोर्विवरन्तु मध्यमस्फुटार्कभुक्त[12]ज्योतिश्चक्रप्रदेशविशेषत्वेन[13] सर्वत्रनिवासिनामस्त्येव। एषां गणनप्रकारं

व्याख्या :—1. A B F G om. दि 2. B योजनशोधन
3. E F G om. this introduction.
4. B पाणाटं; D पाणाटा; E F line corrupt.
5. B C E line corrupt.
6. A omit पूर्वापररेखा 7. A यम for यव
8. C Hapl. repetition after रेखा above to this रेखा; extra वगाहि in all mss. 9. D रेखावगाहिनाम् for रेखानिवासिनां
10. A Hapl. om. after मण्डल to मण्डल next.
11. D E Hapl. om. after पूर्वापर to पूर्वापर next.
12. Mss. other than G corrupt.
13. Mss. other than G विशेषितत्वेन

[1]उपरिष्टादाचार्यः स्वयमेव[2] वक्ष्यति[3]। तच्च[4] तत्रोक्तधनर्णवैपरीत्येन अत्र[5] संक्रमे संस्कर्तव्यम्। तथा सति स्फुटवर्षादिसंक्रमसिद्धिः। एतच्चावश्यं ज्ञातव्यं यत्र चरार्धदेशान्तरयोर्महत्त्वा, तत्र महतो भेदस्य विद्यमानत्वात्। वर्षादिसंक्रमध्रुवेण 'श्रीर्गुणादि'वाक्यैश्च भान्तं राश्यन्तं द्रष्टव्यम्। [6]भशब्दो राशिवचनः।

राशिक्षेत्रगृहर्क्षभानि भवनं चैकार्थसंप्रत्ययाः। (बृ. जा. I. 4)

इत्याचार्यवचनात्।

[i. श्रीर्गुणमित्रादिवाक्यानि]

अथ तानि वाक्यानि 'श्रीर्गुणमित्रे'त्यादीनि[7] सुप्रतिष्ठायां छन्दसि समवृत्तैः प्रदर्शितैः पङ्क्तिनामभिश्चतुर्भिः श्लोकैः 'श्रीर्गुणमित्रे'त्यादिभिः 'पादवशेने'त्यन्तैराह— श्रीर्गुणमित्र इति।

श्रीर्गुणमित्रा*	भूर्विधिपक्षा ♂	स्त्री रतिशूरा ☿	भोगवराते ॥
(2-55-32)	(6-19-44)	(2-56-22)	(6-24-34)
भावचरोरिः	तेन वशत्वं	लोकजभीतिः	स्थूलहयोऽयम् ॥
(2-26-44)	(4-54-6)	(6-48-13)	(1-18-37)
अंगधिगारः ⁎	स्तम्भितनाभिः	नित्यशशीशो	यागमयोऽयम् ॥
(2-39-30)	(4-6-46)	(5-55-10)	(1-15-31)
तावुरुपूर्वं △	संक्रमवाक्यं	☊ तत्क्रमयोज्यं	पादवशेन ⊕ ॥ ४-A ॥

मूलम्:— * All other than G 1. 2. read मित्रो

♂ C 1. 2. 4. पक्षः; T पक्षो

☿ All other than C 1. 3. read शूरो

⁎ G 1. अंगधृगारः; T अंगजहारः।

△ C3.4.G1.3.4. ताबुरु· C3.4. G1.2. T have संक्रमवाक्यं as the first word in the line.

☊ T तद्ध्रुवयोज्यं ⊕ G4. K T चारवशेन

व्याख्या :—1. D om. उपरिष्टात्

2 A adds उन्मण्डलस्वदेशक्षितिजमण्डलाद्, perhaps strayed from above.

3. C D F करिष्यति for वक्ष्यति

4. C alone has तच्च

5. A B E F om. अत्र

6. E F om. भशब्दो to अथ तानि two lines below.

7. E F Hapl. om. after त्यादीनि to त्यादिभिः, next line.

एकैकः पादः पञ्चाक्षरः'। तथा च **वृत्तरत्नाकराचार्य**वाक्यं—"सुप्रतिष्ठायां भगौदिति पङ्क्तिः" इति। तस्य **श्रीनाथव्याख्यान**वाक्यं—"भगण-[1]गुरुगुरुश्चान्त्यः प्रतिपादं चेत् पङ्क्तिर्नाम वृत्तं भवति" इति। तानि वाक्यानि 'श्रीर्गुणमित्र' इत्यादीनि पङ्क्तिवृत्तस्य[2] पादरूपाणि पञ्चाक्षरपरिमितानि विनाड्यादीनि दिनान्तानि संक्रमद्वयावगाहीनि ज्योतिश्चक्रद्वादशांशरूपसौरभागरविभोगप्रमाणदिक्-चक्रप्रमाण[3]प्रमितिजनित-भास्करभूमिभ्रमणभूतभगणविवरलक्षण-सावनदिननिकरसप्ताव-तक्षणा[4]वशिष्टानि द्वादशसंक्रमसम्बन्धीनि[5]। **तावुरुपूर्वं संक्रमवाक्यं तत्क्रमयोज्यं पादवशेन** इति। तत्तन्मासोक्तसंक्रमवाक्यं[6] वृषभादितो वर्षादिसंक्रमे युक्त्वा चराधादि च **वैपरीत्येन संस्कृत्य स्फुटरविसंक्रमस्यावगतिः**[7]।

अत्र वासना—'श्रीर्गुणादि'वाक्येषु यावतिथं वाक्यं जिज्ञासितं तावतिथं वाक्यं ज्ञात्वा तत्पूर्वराश्यन्तमध्यमं च ज्ञात्वा तदन्तरालभूतमासिकसौर-मध्यमभोगेन स्फुटमध्यमाहर्गणान्तरज्ञानेनोक्तत्रैराशिकसिद्धदिनादि। सप्तावतक्षणा-वशिष्टदिनादिकं संक्रमवाक्त्वेन विज्ञेयम्। [8]पुनरप्यत्र बहु वक्तव्यमस्ति। ग्रन्थ-विस्तरभयान्नोच्यते। अतः परं गणितप्रक्रियाप्रकाशन[9]मात्रमेव क्रियते। वासना त्वस्मदुक्त**सुन्दरराजीय-वाक्यकरणवासनाप्रकाशिकायां** द्रष्टव्या ॥ ४-A ॥

अथ आदित्यच्छाया[10]-सूर्यापक्रम-चार[11]-ग्रहोदयास्तमय-पात-वैधृति-नक्षत्र-तिथि-योग-करणादिसाधन[12]भूतरविस्फुट-रविगती [13]**'वर्षस्ये'**त्यादिना **'युते'**-त्यन्तेनाह। तत्र प्रथमं रविस्फुटानयनमुच्यते[14]—**वर्षस्येति**।

व्याख्या :—1. G गुरुगुरु 2. D G छन्दसः for वृत्तस्य
3. C om. प्र 4. Some mss. corrupt : ABC समासक्षणा ; D सप्ताधिकतक्षणा ; E सप्तासावतक्षणा
5. E F om. this word. 6. E संक्रमेण, wrong.
7. E संक्रमावगतिः 8. C dots for पुनः to च्यते, next line.
9. A om. प्रकाशन 10. D om. आदित्यच्छाया
11. A F G सूर्यचन्द्रयोः, B C E सूर्याचन्द्रमसोः for सूर्यापक्रम-चार
12. Ms. other than D वासन for साधन
13. E Hapl. om. after वर्ष to वर्ष below, next line.
14. A B E F G स्फुटमुच्यते

वर्षस्य वर्तमानस्य विनाड्याद्यं ४ गतं दिनम् ३ ॥ ४ ॥
विलिप्तादि △रवि, र्वाक्यकलाहीनोऽशकान्त्यकः ८ ।

वर्षशब्देन सौरवर्षमुच्यते[1]। मेषाद्युपक्रमेण [2]भानुस्फुटस्यानीयमानत्वाद् **वर्तमान**शब्देन भूतभविष्यद्वर्षावप्युपलक्ष्येते। वर्तमानस्य भूतस्य भविष्यतो वा वर्षस्य आनिनीषित[3]ग्रहगतिसाधन[4]भूतसावनदिवसगणं तद्वर्षसंक्रमकालोर्ध्वकालीनं[5] **विनाड्याद्यं गतं दिनं** स्थापयित्वा वक्ष्यमाणप्रकारानीतवाक्यकलास्तस्माच्छोधयेत्। स रविस्फुटः स्यात्। अस्य विलिप्ताद्यं[6]शकान्त[7]त्वादंशकं भागं त्रिंशतारोप्य राशयो ज्ञेयाः ॥ ४b–५a ॥

× नीतिः(60) खण्डनयां(10)शोना गतिः, पूर्वेऽधिके ८ युता ॥५॥

गत्यानयनपरं वाक्यम्। **नीतिः** षष्टिः। खण्डन्तु भूपज्ञादिवाक्यान्तरम्। **नयांशो** दशमांशः। तेन ऊना नीतिः षष्टिः स्फुटरवि**गतिः** स्यात्। पूर्वेऽधिके [8]युतेत्यपवादस्य वक्ष्यमाणत्वात् अत्र परस्मिन्नधिके ऊना इति ज्ञेयम्। अस्याप्यपवादमाह— **पूर्वेऽधिके युतेति।** यदा वाक्यकलानयनवेलायां वाक्यान्तरे क्रियमाणे [9]'तापवान्' 'प्रियाश्व' इत्यादौ पूर्व[10]वाक्यस्याधिकत्वं तदा खण्डदशमांशेन षष्टिर्युक्ता कार्या। सैव स्फुटगतिः ॥ ५ ॥

मूलम् :— ४ C 3.5. G 3.4. K विनाड्यादि
३ G1.2. ध्रुवं गतम्। T दिनं गतम्।
△ C3-5. G3.4. K रवे।
८ 1.3.4. G 4. K न्ततः; C 2. 5. G 1.2. T न्तकः
× G 2. T नतिः ८ C3. G 3. पूर्वाधिके; T पूर्वे दिशि।

व्याख्या :—1. Mss. other than C वर्षं उच्यते
2. D भानुस्फुटमगणान्त्यनियामकत्वाद् वर्तमानस्य 3. D चिकीर्षित; G-तस्य
4. Mss. other than D G वासना for साधन 5. D कालीन -
6. A om. द्यं 7. A om. न्त
8. A Hapl. om. after युतेति to युतेति below, next line; E F G युतेत्यस्यापवादः। om. the next sentence; then यदा
9. E F om. ताप ....इत्यादौ 10. B C E पूर्वस्य

[ii. भूपादिवाक्यानि]

एवं रविस्फुटगती[1] उक्त्वा तत्साधनभूतवाक्यान्याह—'भूपज्ञ' इति ।

भूपज्ञ रागज्ञ वशेन दिस्युना ⊕मुनीड्य गांगेय गतस्य वर्धकः ।
(14) (32) (54) (78) (105) (133) (163) (194)
¥ वारास्त्र भूमीन्द्र विहार पुण्यगो मालाङ्ग देशाङ्ग ☊ तथाम्बु युद्धगः ॥
(224) (254) (284) (311) (335) (358) (376) (391)
लीनाश्व ♂ कम्पाश्व शुकाभ तापवान् प्रियाश्व तुन्नाश्व ☋ जळाम्बु तुन्दगः ।
(403) (411) (415) (416) (412) (406) (398) (386)
⋇ वासाङ्ग △ पीताम्बु सवेग भोगगो श्रीरङ्ग पुण्याङ्ग लुनाङ्ग ♀ सिन्धुराट् ☌ ।
(374) (361) (347) (334) (322) (311) (303) (297)
शुद्धास्त्र ताळेन्द्र कुनील धेनुगो रुद्राङ्ग लिप्ताः दिवसैर्नयाऽऽहृतैः* ॥५-A॥
(295) (296) (301) (309) (322) (10)

[2]भूपज्ञेत्यादिभिः रुद्राङ्गेत्यन्तैः सप्तत्रिंशद्वाक्यैः[3] कलात्मकैरभीष्टकालसौर-सावनान्तररूपवाक्यकलामाह—**दिवसैर्नयाहृतैरिति** [4]सपादैस्त्रिभिः श्लोकैः । यस्मिन् मासे यद्दिने रवि[5]स्फुटः आनिनीष्यते तन्मास[6]तद्दिनपर्यन्तान्[7] तद्वर्षसंक्रमोर्ध्व[8]-कालीनान्[9] 'कुलीने'त्यादिना सावनान्[10] दिवसान्[11] स्थापयेत् । [12]तत्र वर्षे यदा दिवा संक्रमते तदा कुलीनादिवाक्यसंयुक्तवर्तमान[13]गतदिनसमूहात् दिवागतसंक्रम-

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मूलम् :— ⊕ G 1.2. मानीड्य ¥ C 3. G 3. वारास्त्रि
☊ T दिशाङ्ग ♂ C 1. कृपाश्व
☋ C 2.4. G 3. दळाम्बु; G 1.2. सुधाङ्ग; T जगाश्व
⋇ G 3. वासाम्बु △ C 2. G. 2.3. पीताङ्ग
♀ C 1. G 4. K T लुनाग ☌ G 1.3. T सिन्धुरः * T हृताः

व्याख्या :—1. A B F G स्फुटं
2. E F एतैः for भूपज्ञ to त्यन्तैः 3. C E F त्रिंशता वाक्यैः
4. E om. सपादैः to श्लोकैः 5. B सूर्य for रवि 6. D सि
7. Mss. corrupt, न्तां and न्तात् 8. A सकलोर्ध्व
9. 10. 11. F त्, corrupt.
12. C Hapl. om. of तत्र to योजयेत् two lines below.
13. D Hapl. om. after गत to गत in the same line

नाड्यस्त्याज्याः। यदा रात्रौ संक्रमते तदा[1] रात्रिगन्तव्यघटिकास्तत्र[2] योजयेत्, गन्तव्यघटिकानां वर्तमानवर्षान्तःपातित्वात्। [3]दिवागतघटिकानां गतवर्षान्तःपातित्वादस्य त्यागो युक्तः। वर्षादिवारमारभ्य एवंसंकलितदिनसमूहस्य वारसंवादो ज्ञातव्यः। यदा अभीष्टदिनवारस्य एवंसंवादिताभीष्टदिनपर्यन्तवर्तमानवर्षगतदिनसप्तावतक्षणावशिष्टदिनजनितवारस्य च संवादाभावः, तदा एकदिनयोजनवियोजनाभ्यां वारः संवादयितव्यः[4]। एवं वारसंवादशुद्धदिनगणानयनेन दशभिर्हरणं कृत्वा यावन्ति फलानि लभ्यन्ते तावतिथं[5] गतवाक्यम्[6]। तत्परं वाक्यं[7] उत्तरवाक्यम्। तत्र यद्दिनादि शिष्टं तद्गतगन्तव्यवाक्यान्तरेण कलात्मकेन निहत्य दशभिर्हृत्वा लब्धं फलं [8]पूर्वस्मात् परस्मिन् अधिके[9], 'तापवान्' इत्यन्ते 'शुद्धास्त्र' 'ताळेन्द्र' इत्यादौ च वाक्यगणे लब्धे सति, गतवाक्ये योजयेत्। यदान्तरवेलायां पूर्ववाक्यस्याधिकता तदा[10] गतवाक्याद्विशोधयेत्। एवंसिद्धकलादिभिर्वर्जितो[11] पूर्वस्थापितवर्तमानदिनादि[12]रंशकान्तको[13] **विलिप्तादिः** पूर्वोक्तरविस्फुटः स्यात्॥ ५॥

[अन्तरफलानयनम्]

अस्य गणितस्य वाक्यभूयिष्ठत्वाद्यत्र[14] वाक्येन [15]किञ्चिद्गणितकर्म तत्र —

वाक्यैरुक्तफले लब्धे वाक्यशेषे त्वयं क्रमः।
साम्ये तयोरन्तरेण शेषं, युत्या तु भिन्नयोः॥ ६॥

व्याख्या :—1. B तदानीं 2. E तस्मिन्
3. E om. दिवा to पातित्वाद्, next line.
4. A B C E संवादितव्यः 5. B C तावतिथवाक्यं, E-थं वाक्यम्
6. C om. गतवाक्यम्।
7. C तत्परवाक्यं; gap for उत्तरवाक्यम्; D om. वाक्यम्।
8. E om. पूर्व to लब्धे सति below, next line.
9. D adds योजयेत् 10. Mss. other than E add here पूर्वोक्तादन्येष्ववशिष्टेषु वाक्येषु (B C D न्येषु शिष्टेषु)
11. C adds वा; Mss. other than E add योजितो वा
12. E adds भि
13. A B D F G दिनादिराश्यादिकः; C दिनादिरंशकादिको 14. D यदा
15. D om. किञ्चिद्

हन्यात् हरेदन्तरेण तयोर्वाक्यप्रमाणयोः ।
गते योज्यं फले शोध्यं परस्मादधिके सति ॥ ७ ॥
शेषानीतफलं पूर्ववाक्यं△ चान्तरितं फलम् ।
भिन्नयोरधिके पूर्वे पूर्ववत्त्वन्यथाऽन्यथा ॥ ८ ॥ॐ

वाक्यैरुक्तफले[1] लब्धे सति 'वाक्यकलाहीन' इति पूर्वत्र सम्बन्धः । वाक्यैरुक्तफले लब्धे अयं क्रमः । वाक्यशेषे तु[2] साम्ये तयोरन्तरेण इत्युक्तन्यायो बोद्धव्यः[3] । यदा पूर्वोत्तरवाक्ययोस्साम्यं ऋणत्वेन धनत्वेन[4] वा तदा तयोः समयोः पूर्वोत्तरवाक्ययोरन्तरेण शेषं हन्यात् । [5]यदा पूर्वोत्तरवाक्ययोर्भिन्नत्वं, एकस्य ऋणत्वमन्यस्य धनत्वं, तदा पूर्वोत्तरवाक्ययोगेन शेषं हन्यात् । अन्तरेण[6] योगेन[7] हतश्च[8] तत्पूर्वोत्तरवाक्यप्रमाणान्तरेण हरेद्[9] विभजेत् । एवं हरणं

मूलम् :— △ C2.3. पूर्वं वाक्यं

ॐ In the place of verses 6-8, G 1.2. T have one verse having the same sense:

शेषं हन्याद्विशेषेण यातान्त्यस्य* परस्य च ।
तेनैव लब्धं यातान्त्ये⊕ धनं पूर्वेऽधिके ꝺ क्षयः ।
(T. : *यातान्तस्य ⊕यातान्ते ꝺ पूर्वेऽन्यथा)

After 14 a, G1-2 have still another set of five lines giving the sense of these verses :

त्रैराशिकेन लब्धं चेत् फलं भिन्नसमांशयोः ।
अपूर्णभूतयोर्भेदे युत्या साम्येऽन्तरेण च ॥
अपूर्णं गुणयेत्तत्तत्प्रमाणेन विभाजयेत् ।
लब्धं गतेऽधिके हानिः धनमूने फलं स्फुटम् ॥
भिन्नयोस्त्ववशिष्टाप्ताः पूर्वयोरन्तरा फलम् ॥

व्याख्या :— 1. A B add इति ; E F om. वाक्यैः to संबन्धः in this line.
2. E F om. अयं क्रमः, वाक्यशेषे तु (F has तु) 3. B बोध्यः
4. C Hapl. om. of धनत्वेन
5. D Hapl. om. of यदा to हन्यात् below.
6. A E F G अन्तरे
7. E om. योगेन and then has प्रमाणान्तरेण हरेत् ।
8. C योगहतं च
9. E Hapl. om. after हरेद् to हरेत् two lines below

" लिप्ताभ्य " इत्यत्र सूर्यग्रहण एकत्रैव विद्यते । अन्यत्र तेन तेनैव वाक्यप्रमाणेन हरेत् । तद्वदत्रापि तेनैव वाक्यप्रमाणेन दशभिर्दिनैर्हरेत् । तदा शेषानीत[1]-वर्तमानवाक्यफलं स्यात् । तच्च फलं **गत**वाक्ये परवाक्यान्न्यूने[2] सति **योज्यं**, अधिके सति त्याज्यम् । यदा पूर्वोत्तरवाक्ययोर्भिन्नता तदा उक्तप्रकारेण समानीत-शेषफलं **पूर्ववाक्यञ्च** विश्लिष्य [3]यज्जायते शिष्टं तद्भिन्नयोर्वाक्ययोर्मध्ये यत् पूर्वं वाक्यं तच्छेषानीतफलाधिकं[4] चेत् विश्लेष[5]शिष्टस्य[6] पूर्ववाक्यवत् ऋणत्वं धनत्वं वा[7] । यदा शेषानीतफलात् [8]पूर्ववाक्यस्य भिन्नता [*i. e.* ऊनता], तदा पूर्ववाक्यस्य[9] ऋणत्व[10]धनत्ववैपरीत्येन शेषानीत[11][फल]पूर्ववाक्यान्त**रितस्य** ऋणत्वं धनत्वं वा[12] । अयं न्यायो भुजाविवर-पञ्चाङ्ग-ग्रहचार-मौर्वी-क्रान्त्य-स्त-लम्बनादौ द्रष्टव्यः ॥ ६-८ ॥

[चन्द्रस्फुटः]

एवं रविस्फुटगती उक्त्वा[13] चन्द्रस्फुटानयनमाह[14]—**वेदेद्धज्ञानेति** त्रिभिः श्लोकैः ।

वेदेद्धज्ञानतुष्टोनदिवसाद् रसगैरिकैः ।
(16,00,984) (12,372)
⊕कालानलै र्देवरैश्च शिष्टं वाक्यं शशाङ्कजम् ॥ ९ ॥
(3031) (248)
△गीर्नःश्रेयादिकं ज्ञेयं, क्रमाल्लब्धफलैस्त्रिभिः ।

मूलम् :— ⊕ C 2-3. G 1-2. कालानिलैः
△ The Moon Table commencing with the vakya गीर्नः श्रेयः has been printed as an Appendix at the end of this book.

व्याख्या :—1. Mss. other than C add here गत
2. C D परस्मान्न्यूने 3. A तद् 4. A फलाधिके; G फलादधिकं
5. C अविशेष for विश्लेष 6. B विशिष्टस्य
7. C om. धनत्वं वा 8. A B C Hapl. om. पूर्व to तदा, same line. 9. E F om. स्य 10. A B ऋणत्वं
11. A D E तं फलं; B तफलं; F G तपूर्वं 12. C च for वा
13. A स्फुटादीनि कृत्वा ; B स्फुटादीनुक्त्वा 14. A C G नयनायाह

△नित्यदेवसुखाधीनं यज्ञयोगसुनायकम् ॥ १० ॥
(9-27-48-10) (11-7-31-1)

ष्ठ तनुर्विश्वसुखं ¥ हत्वा ⁎ सेनानारि ♂ नाथनम् ।
(0-27-44-6) (7-2-0-7)

तद्योगे निक्षिपेच्छुद्धं विकलाद्यं ध्रुवं विधोः ॥ ११ ॥

वेदेद्धज्ञानतुष्ट इत्यनेन चतुरशीत्यधिकनवशताधिकषोडशलक्षसङ्ख्येन (16,00,984) दिनेन वर्जिताद्दिवसात् स्वेष्टकालविदितवारसंवादाहर्गणाद् **रसगैरिकैः** [1]द्विसप्तत्यधिकशतत्रयाधिकद्वादशसहस्रेण (12,372) भागं हृत्वा[2], लब्धं फलं '**नित्यं देवसुखाधीन**' मित्यस्य[4] (9-27-48-10) विकलादिराश्यन्त[5]वाक्यस्य[6] गुणकारत्वेन पृथक्[7] स्थापनीयम् । [8]तच्छेषादपि[9] **कालानलैः**[10] एकत्रिंशदधिकसहस्रत्रयेण (3031) भागं हृत्वा लब्धं[11] फलं '**यज्ञयोगसुनायकं**' (11-7-31-1) इत्यस्य विकलादिराश्यन्तवाक्यस्य[12] गुणकारत्वेन स्थापनीयम् । [13]पुनस्तच्छेषादपि[14] '**देवरै**'श्च अष्टाचत्वारिंशदधिकशतद्वयेन (248) [15]हृत्वा लब्धं फलं '**तनुर्विश्वसुख**' मित्यस्य (27-44-6) विकलादिभागान्तवाक्यस्य[16] गुणकारत्वेन[17] स्थापनीयम् । तत्र[18] **यच्छिष्टं तद्वाक्यं शशाङ्कजं**, शशाङ्कस्य[19], स्यात् । वाक्यानि[20] पुनः **वररुच्या**दि[20]प्रणीतानि 'गीर्नः श्रेयः, धेनवः श्रीः' इत्येवमादीनि [21]लोकप्रसिद्धानि पाठत एवावबोद्धव्यानीत्यभिप्रायः । अत्र लब्धफलत्रयनिहत–'**नित्यं**[22] **देवे**'त्यादि[23]

मूलम् :—△ C 1. नित्यं ष्ठ T तनुविश्व ¥ C 1. ज्ञानं for हत्वा
⁎ C 2.3. G 3. सेनानां; T सेनाङ्कं ♂ T. नर

व्याख्या :—1. E द्वा 2. C भागमपहृत्य 3. B D त्य
4. B D om. अस्य 5. C D न्तस्य ; E om. विकलादिराश्यन्त
6. C E. वाक्यगुणस्य 7. A B G om. पृथक्
8. C शिष्टं यत् and D शिष्टात् for तच्छेषात् 9. A om. अपि
10. C निलैः 11. C यत् for लब्धं
12. C राश्यन्तस्य ; F om. विकलादिराश्यन्तवाक्यस्य
13. B C F om. पुनः 14. D शेषादपि 15. E adds भागं
16. E F om. विकलादिराश्यन्तवाक्यस्य 17. F गुणत्वेन 18. D अत्र
19. D E शशाङ्कवाक्यं 20. D adds तु 20. B om. आदि
21. E लोकत एवाव 22. B C त्य 23. C देवसुखाधीनमित्यादि

वाक्यत्रयसंयोगसंयुतं 'सेना ना[1]नारिनाथनं' (7-२-0-7) इति चन्द्रस्य राश्यन्तं विकलादिध्रुव[2]संज्ञं[3] स्यात् ॥ ९-११ ॥

कालानल[4]-देवर-खण्डदिवसचन्द्रचन्द्रोच्चमध्यमा (? चन्द्रमध्यमचन्द्रोच्चा)-तुल्यत्वजनितदोषदुष्ट[5]-यज्ञयोगसुनायक-तनुर्विश्वसुखोपचयजनित - स्थूलत्वपरिहाराय वाक्यसंस्कारमाह[6]—**फलद्वयाभ्या**मित्यादिना सार्धश्लोकद्वयेन[7] ।

फलद्वयाभ्यामन्त्याभ्यां हतौ जनखलौ (8, 32)क्रमात् ।
तयोर्विश्लेषविघटी⊕ धनं, पूर्वेऽधिके♂ क्षयः ॥ १२ ॥

△पुण्यलोक(13°11') ♂स्पष्टगत्योरन्तरांशास्तु तद्गुणाः⁎ ।
विकलाः स्युः स्फुटाच्चन्द्राद् गुणवर्धनशोधने ॥ १३ ॥

स्फुटाधिके ♀पुण्यलोके (13°11') विपरीतमृणं धनम्♎ ।

यद्यपि 'रसगौरिकै'रित्यनेन दिनेन चन्द्रचन्द्रोच्चयोरादित्योदये न[8] योगः तथापि तद्दोषस्याल्पीयस्त्वात् न तत्फलेन संस्कार उक्तः । **अन्त्याभ्यां** 'कालानल[9]-देवर-[10]फलाभ्यां क्रमेण **जनः** अष्टौ, **खलः** द्वात्रिंशत्, एतावुभौ क्रमेण गुणयितव्यौ । एवंगुणितयोर्द्वयोः **विश्लेषः** विघटीरूपः चन्द्रे **धनं, पूर्वेऽधिके क्षयः**, ऋणम् ।

मूलम् :— ⊕ G टिः ♂ C 3. G 3. पूर्वाधिके
△ T. नन्द्यलोक ; G 1-2. give this as an alternative reading.
♂ G 3. स्फुट ⁎ G 3-4. K. शस्तु तद्गुणः ।
♀ T. पुण्यलोके ; G 1-2. नन्द्यलोके given as alt. reading.
♎ G 1-2. have five lines explaining these have been given as a footnote under verses 6-8 above, dealing with the same subject.

व्याख्या :—1. C G नां 2. C G-दिक ध्रुव ; D reads इति वाक्यं विकलादि राश्यंत ध्रुव 3. B C G संज्ञकं
4. C निल 5. A adds त्व
6. A adds here, फलद्वयमाह, फलद्वयसंस्कारं
7. F भ्यामित्याह; om. आदिना सार्धश्लोकेन
8. Mss. except C D om. न 9. C निल 10. C adds हत

अन्त्यफलद्वयहतजनखलयोर्मध्ये यदा पूर्वस्याधिकत्वं तदा तद्विश्लेषो विघटीरूपः चन्द्रे क्षयः । [1]अधिकशब्दोऽत्र निष्प्रयोजनः, सदा पूर्ववाक्ये 'जने' उत्तरवाक्यस्य 'खल'स्य हीनत्वासम्भवात् । न तु कालानल[2]फलानां चतुर्थाधिकत्वं[3] सम्पाद्य यदा तत्र शेषादनुपातः कार्यः तदा सिद्धिः । यद्वा इहाधिकशब्दो विद्यमानार्थवाची, पूर्वस्मिन्नेव विद्यमाने, उत्तरस्याभावे एव, क्षय इति सप्रयोजनोऽधिकशब्दः । एवम् अन्यत्राप्यधिकशब्दस्य यत्र न्यूनार्थ[4]प्रतियोगिता नास्ति[5] तत्र सर्वत्र विद्यमानार्थवाचीति द्रष्टव्यम् । अत्र बहु वक्तव्यमस्ति । तदिदं[6] **मदुक्त**[7]**-सुन्दरराजीये** द्रष्टव्यम्[8] ।

चन्द्रस्य कलाद्यात्मकत्वं,[9] संस्कारस्यात्र विनाडीरूपत्वं,[10] [11]तदुभयोर्योगविश्लेषयोग्यता नास्तीति[12] [13]चन्द्रस्फुटे फलद्वयसंस्कारो न सिध्यतीति, तत्सिध्यर्थमेव विनाडीं विकलीकर्तुमाह - **पुण्यलोकेति** । पुण्यलोकशब्देनार्धाधिक्येन एकादशकलाधिकत्रयोदशभागात्मकचन्द्रमध्यम[14]गतिरुच्यते । **स्पष्ट**[15]**गति**रिति 'गीर्नःश्रेयादि' पूर्वोत्तरवाक्यद्वयविश्लेषरूपविविधकलाभागात्मकचन्द्रदिनस्फुटभुक्तिरुच्यते । अनयोरन्तरांशाः विश्लेषरूपभागाः[16], **तद्गुणाः** पूर्वानीतऋणधनवाक्यसंस्कारविनाडीभिर्गुणयितव्याः । तदा ता[17] **विकलाः स्युः**[18] । तासु षष्ट्याऽऽरोपितासु कलाः स्युः । ताश्च कलाश्चन्द्रे गुण[19]विनाडीधनत्वर्णत्ववशाद् योज्याः शोध्या वा स्युः । यदा मध्यमगतिस्तु स्फुटगतेरधिका[20] स्यात् तदा गुणकारऋणत्वधनत्ववैपरीत्येन योज्याः शोध्या वा । एवंसस्कृतवाक्ययुतपूर्वानीतचन्द्रध्रुवं लाङ्कासमदक्षिणोत्तरपूर्वापररेखासम्पातस्थित[21]-पुरुषस्य प्रायेणेन्दुस्फुटः स्यात् ॥ १२-१४a ॥

व्याख्या :—1. E om. अधिक to द्रष्टव्यं six lines below. 2. C निल
3. A चतुर्थ्यधिकत्वं ; B चतुर्थ्याधिकत्वं ; D चतुर्थाधिकवाक्यं कालानलफल चतुर्थाधिकत्वं 4. Mss. other than D न्यूनान्य
5. Mss. other than D अस्ति
6. B C om. इदं ; G. om. तदिदं 7. G अस्मदुक्त
8. C D ज्ञातव्यम् 9. C कलात्मत्वं 10. A F G रूपकं
11. D तत 12. A B D G om. इति
13. E F om. चन्द्र to र्थमेव, end of this line.
14. C D E om. म 15. D E स्फुट 16. E भागात्मकाः
17. C om. ता 18. D Hapl. from स्युः to स्युः below.
19. C D गुणकार 20. C स्फुटतोऽधिका
21. A B D G समदेशावस्थित

[चरार्धादिसंस्काराः]

अथ तद्देशादन्यत्रापि चरार्ध-देशान्तराभ्यां [1]ग्रहमानेतुमाह—**चरार्ध-देशान्तरेति ।**

चरार्धदेशान्तरदोर्विवराणां विनाडिकाः ॥ १४ ॥

योज्याः साम्येऽन्यथा भेदे ⊕ स्वमृणं वा यथाधिकम् ।
तद्गुणाः △ स्फुटभुक्त्यंशा विकलास्ताः ⁎ स्फुटग्रहे ॥ १५ ॥

धनभूते गुणे योज्यास्त्याज्यास्तस्मिन् क्षये सति ।

तृतीयाध्याये 'नरस्तोय'मिति **चरं** वक्ष्यति । तस्यार्धस्य अस्मिन्नेवाध्यायेऽनन्तरं वक्ष्यमाणस्य **देशान्तरस्य दोर्विवरस्य** च, विनाडीनां धनभूतानां ऋणभूतानां वा समानां तेषां योगः, विषमाणां वियोगो वा कर्तव्यः । एवंयोगिनां वियोगिनां[2] वान्यतर[3]धनत्वर्णत्व[4]भूतानां योगवियोगः करणीयः[5] । तत्र ऋणयोर्योगे[6] ऋणं, धनयोर्योगे[7] धनम् । धनर्णयोर्विश्लेषे यदधिकं तद्वशादृणधनत्वं द्रष्टव्यम् । एवंसिद्धविनाडीभिश्चरार्धदेशान्तर-दोर्विवर-जनिताभिः **स्फुटभुक्त्यंशाः** पूर्वोक्त-रव्यादिग्रहस्फुटगतिभागाद्या **गुणिता विकलाः** तत्पराः [च] स्युः । तत्पराः षष्ट्या हृत्वा लब्धा विकला उपरिविकलासु योजयेत् । ताश्च विकलाः षष्ट्या हृत्वा उपरि-कलास्थाने स्थापयेत् । एवंसिद्धकलादयः **स्फुट**रव्यादिग्रहे स्फुटभुक्तिभाग[तद्]गुणकारभूतचरार्धादिविनाडीधनर्णत्ववशाद्योज्याः शोध्या वा स्युः । एवंसंस्कृत-रव्यादिग्रहो ज्योतिश्चक्रमध्यवर्तिपुरुषस्य स्फुटः स्यात् । न तु भूपृष्ठादि[8]वर्तिपुरुषस्य । तस्य तु लम्बनादिभिः स्फुटग्रहः समानेतव्यः[9] ॥ १४b-१६a ॥

मूलम् :— ⊕ G 1-2. शोध्या for भेदे; G 2. gives both the readings.
△ C 1-2. G 4. K. ण ⁎ G 1-2. T. स्युः for ताः ।

व्याख्या :—1. A om. ग्रह
2. A B Hapl. om. of वियोगिनां 3. A B F G वान्यथा
4. A B Hapl. om. of र्णत्व ; E. धनर्णत्व
5. D वियोगौ करणीयौ 6. C ऋणयोगे 7. C धनयोगे
8. B om. आदि 9. E ग्रहाः समानेतव्याः

अथ दोर्विवरमाह—**तपः सेनेति ।**

तपः सेना मनो ⊕मान्यं △पुरं पुत्रो विद्यत् तनुः ।
(+16) (+7) (—5) (—15) (—21) (—21) (—14) (—6)

बनं ‡विद्या नरः पुत्रो भान्ते भुजविनाडिकाः ।
(+4) (+14) (+20) (+21)

⁎धनं वनादि सेनान्तं षट्कमन्यद् ऋणं भवेत् ॥ १६A ॥

मेषादिद्वादशराशीनां क्रमेण '**तप**' इत्यादीनि विनाडीरूपाणि द्वादशवाक्यानि पठितानि । एतेषां मध्ये 'वना'दीनि 'सेना'न्तानि षड्वाक्यानि धनुरादिवृषान्त[1]राशि[2]षट्कस्य क्रमेण धनभूतानि द्रष्टव्यानि । इतरस्य[3] मिथुनादिवृश्चिकान्तराशिषट्कस्य इतर[4]वाक्यषट्कं 'मन'आदि 'तन्व'न्तं ऋणं[5] ज्ञेयम् । यदा केवलादित्यो मेषादिराश्यन्ते स्यात् तदा [6]तत्तद्राश्युक्तवाक्यविघटीभिः पूर्वोक्तप्रकारेण ग्रहाः संस्कार्याः । यदा भास्करोऽत्र [7]राशिमध्यवर्ती स्यात् तदा 'साम्ये तयोरन्तरेणे'त्युक्तन्यायेन फलमानेतव्यम् । अत्रापि [8]ग्रहभुक्त[9]भागाः शेषः[10] । त्रिंशद्भागाः प्रमाणम्[11] । 'वनादि'वाक्यद्वयान्तरं सामान्तरगुणकारः । मनआदिवाक्यद्वयान्तरं च[12] समान्तरगुणाकारः[13] । तथा 'सेना'-'मन'[14]योगः[15] 'तनु'-'वन'योगश्च भिन्नयोर्गुणकारः । एतैः पूर्वोक्तरीत्या भुजाविवरफलं बुध्वा आनेतव्यम् ॥ १६A ॥

अथ देशान्तरसंस्कारमाह—**देशान्तरादिति ।**

मूलम् :— ⊕ C 4. नित्यं ; △ C 3. पुरः C 4. omits the word.
‡ C 1. विद्यात् ⁎ G 1-2. T. alone contain this line.

व्याख्या :—1. D वृषभ 2. D E राश्यन्त 3. E F इतरराशिषट्कस्य
4. D E F इतरद् 5. B D E add. इति
6. A B तत्र राशि 7. A B C D om. राशि
8. G रवि for ग्रह 9. A भुक्ति 10. D अहर्गणशेषं
11. E F प्रमाणान्तरं 12. A B D E om. च
13. C Hap. om. of this sentence ; E F om. समान्तरगुणकारः
14. C D E मनो 15. E Hapl. om. of this word.

***देशान्तराद् योजनाः स्युर्नाड्यो मणि(५५)हृतं फलम् ॥ १६ ॥**
ता धनं समरेखायाः पश्चाच्चेदन्यथा क्षयः ॐ ।

देशयोरन्तरं **देशान्तरम्** । लङ्कादिसमरेखादेशस्य द्रष्ट्राक्रान्तभूदेशस्य[1] चान्तरमित्यर्थः । देशद्वयान्तरावगाहिसमावस्थितपूर्वापरावगत[2]योजनप्रमाणात् **सूर्यसिद्धान्ता-र्यभटीयानुसारिबृहद्भास्करीय-लघुभास्करीय-**[3]**शिष्यधीवृद्धिद-महातन्त्र**[4]**-तन्त्रप्रदीप**[5]**-मानस**[6]**-परहित-खण्डकाद्य**[7]**-तिप्पराजीय**[8]**-करण-प्रदीपिका-**[9]**सिद्धान्तशिरोमणि-ब्रह्मगुप्त-सिद्धान्तशेखर-बृहद्गोपालिका**[10]**-नरसिंहगणित—श्रीमत्केरलनीलकण्ठाचार्यविरचितसिद्धान्तदर्पण**[11]**—ग्रहण-निर्णायक-गोविन्द**[12]**कृत्याद्युक्तप्रकारेणावगतात्** [13]पान्थमुखावगताद्वा, **'मणि'**ना पञ्चपञ्चाशता, हृत्वा लब्धानि फलानि[14] **नाड्यः स्युः** । **ता** नाड्यः **समरेखायाः पश्चाच्चेद्** द्रष्टा तदा[15] **धन**भूताः स्युः । **अन्यथा क्षयः**, यदा समरेखायाः प्राक् द्रष्टा तदा क्षयरूपाः स्युः । यदा पञ्चपञ्चाशताऽऽहर्तुं न शक्यते तदा षष्ट्या गुणितात् तद्योजनाद्विनाड्यः ग्राह्याः[16] । [17]एवंसिद्ध[18]नाड्यादिभिः पूर्ववद् ग्रहाः संस्कार्याः ।

मूलम् :— * C 3. देशान्तरजनाड्यः स्युः (corrupt).
ॐ G 1-2. have an extra verse here :

पूर्वसागरमध्ये स्यात् समरेखोदगायतात् ।
षष्टिरस्य प्रदेशस्य स्याद्देशान्तरयोजने ॥

व्याख्या :—1. E द्रष्टृदेशस्य 2. Ms. other than D परावगत
3. A B om. शिष्य 4. E F om. महातन्त्र ; G महातन्त्रसार
5. C om. तन्त्रप्रदीप 6. G adds मण्डन
7. G adds. दृग्गणित 8. D सुन्दरराजीय
9. D Hapl. om. up to सिद्धान्तदर्पण below.
10. C adds तन्त्र 11. A B D add. ग्रह ; G ग्रहगणन-ग्रहण
12. G adds स्वामि
13. A B C D G corrupt, पाण्ड (D पालि ; G पाण्डव)
14. E om. लब्धानि फलानि
15. A B E om. तदा 16. A B D स्युः for ग्राह्याः
17. A B Hapl. om. from एवं to एवं below.
18. E om. सिद्ध

अत्र वासनाजालं सर्वं सुन्दरराजीये द्रष्टव्यम् । एवंसिद्धाभ्यां स्फुटसूर्याचन्द्रमोभ्यां तिथिनक्षत्रयोगकरणानि[1] ज्ञेयानि ।

तिथ्यांद्यानयनप्रकारः संक्षेपेणात्र[2] किञ्चिदुच्यते । स्फुटचन्द्रात् स्फुटार्कं विहाय शिष्टा यावन्तो राशयः तावतां राशीनामेकैकस्य राशेरर्धाधिके द्वे तिथी परिकल्प्य शुक्ल[3]प्रतिपदाद्या गततिथयो ज्ञेयाः । भागादिशेषाद् द्वादश[4]भागानामेकां तिथिं परिकल्प्य भागाद् [5]गततिथिरपि ज्ञेया । राशिभागतिथिसमाहारः प्रतिपदादि-गततिथयः । शिष्टं कलीकृत्य पूर्वोक्तचन्द्ररविस्फुटभुक्त्यन्तरेण हृत्वा वर्तमान-दिवसभविष्यदुदय[तिथि]गतनाड्यो ज्ञेयाः । ताः षष्टेः[6] त्यक्त्वा शिष्टा उदयादारभ्य पूर्वतिथिशेषात्मकनाड्यः । एवं स्फुटचन्द्रात् केवलाद्राशिं त्यक्त्वा एकैकस्य राशेस्स-पादद्वयं नक्षत्रं[7] परिकल्प्य त्यक्तराशीनां अश्विन्यादिगतनक्षत्राणि ज्ञात्वा[8] विंशति-कलाधिकभागत्रयोदशकस्य एकनक्षत्रत्वेन शिष्टादपि नक्षत्रं ज्ञात्वा तद्योगो[9]ऽश्विन्यादि-नक्षत्रगणः । शिष्टं कलीकृत्य चन्द्रभुक्त्या तिथिवत् पूर्वशेषा नाड्यो ज्ञेयाः । योगस्तु, चन्द्रार्कस्फुट[10]योगान्नक्षत्रवत् विष्कम्भादिगतयोगान्विदित्वा शिष्टात् कलीकृताच्चन्द्र-रविभुक्तियोगेन[11] पूर्वोदयोपरितनकालावगाहि[12]पूर्वयोग[13]शेषनाड्यः पूर्ववज्ज्ञेयाः । तिथ्यर्धभागहारेण तिथिवत् बवादीनि सरूपाणि विरूपाणि[14] च[15] पूर्वापरपक्ष-वशाज्ज्ञेयानि । यदा नक्षत्रादिशेषं च नक्षत्रादिप्रमाणं च स्वगतेस्तु[16] (ज्ञा?ही)-येतां[17], शेषश्च स्यात्, तदा नक्षत्रादित्रयमस्तीति बोद्धव्यम् । नक्षत्रादिशेषप्रमाण[18]-

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व्याख्या :—1. A B करणादीनि
2. C D E add अस्माभिः before अत्र
3. C D E om. शुक्ल
4. A राशीनां for भागानां ; D भागेन एकां ; E भागानेकां
5. C Hapl. om. गत to गत below.
6. E षष्ट्याः
7. B C D सपादनक्षत्रद्वयं ; E. सपादद्वयनक्षत्रं
8. A Hapl. to ज्ञात्वा below.
9. C E उभयोर्योगो
10. D om. स्फुट
11. A F G योगः
12. A F G पूर्वोदयात् परमकालावगाहि ; B C E पूर्वोदयोत्पत्तिकालावगाहि
13. D om. योग
14. Mss. read विरूपाणि सरूपाणि
15. A om. च
16. A B स्वगतेभ्यो
17. C D E ज्ञेयातां
18. A B G Hapl. om. of नक्षत्रादिशेषप्रमाण; C E F प्रमाणं ; D प्रमाणानां

नक्षत्रादिशेष-प्रमाण[1]शुद्धस्वगतेश्च पृथक्[2] स्वभुक्त्या हृताद् भविष्यदुदयव्याप्यनुदित[3]द्वयान्तरव्यापि पूर्वोदयव्यापि नक्षत्रादिसम्बन्धिन्यो नाड्यः[4]। यदा नक्षत्रादिशेषो[5] नक्षत्रादि[6]प्रमाणाद्धीनः स्वस्वस्फुटभुक्तेरधिकः तदा नक्षत्राद्युदयद्वयव्यापित्वेन दिनत्रयव्यापि षष्टिघटिकात्मकं स्यात्। एवं भूतभाव्यपरदिनव्यापिशेषघटिकाः परदिनचन्द्रादेरवबोद्धव्या इति ॥ १६b-१७a ॥

[राहुस्फुटम्]

एवमादिप्रक्रिया[7] न्यायसिद्धेति कृत्वा रविचन्द्रस्फुटानयनानन्तरं सोमसूर्यग्रहण-विक्षेप-व्यतीपात-वैधृत्यादि-साधनभूतं राहुं विधत्ते—**स्तुतिज्ञानेत्यादिना**।

स्तुतिज्ञानेनतोष्योनं दिनं♂ **धनहतं हृतम्**♀ ॥ १७ ॥
(16,00,066) (9)

⊕**धनजग्धतटै-र्लब्ध**♃**हीनं** ♂**क्रुद्धसुतै-र्हृतम्**△ ।
(1,69,809) (6792)

मूलम् :— ♂ C 1-2. T. नदिनं; T. Haplographical omission up to हीनं in the next line.

♀ C 4. Hapl. om. of the next line ending in हृतम्।

⊕ All mss. of the text and of the commentary read only घ (9) but the original is likely to have read instead घ or व (4) since धनजग्धतट (1,69,809) is divisible by 3, even as the multiplier धन (9) is, in which case both the multiplier and the divisor could have been reduced by the common factor 3, and the resultant smaller figures given.

♃ C 3. G 3. लब्धं ♂ G क्रुद्ध corrected to नद्ध

△ T. हृतात्

व्याख्या :—1. C om. शुद्ध; D शुद्धस्वस्व; E शुद्धेष्टगतेश्च

2. A B G add here पृथक् स्व

3. B नुदय; C नुदयस्यानुदय

4. C adds स्यात्, D E आहुः, F स्युः 5. A B C G शेषा

6. E अर्कादि for नक्षत्रादि, wrong.

7. A B C F G क्रिया for प्रक्रिया

राशय स्ततमैः* **शेषान्नील-नीति-गुणात् क्रमात् ॥ १८ ॥**
(566) (30) (60)

भागाद्यं, चक्रतः सर्वं शोध्यं, शिष्टं तमस्स्फुटम्△ **।**

'स्तुतिज्ञानेनतोष्य' इत्यनेन षट्षष्ट्यधिकषोडशलक्षेण(16,00,066) **ऊनं** वर्जितं खण्ड**दिनं** अभीष्टकालावधिक[1]कलिगताहर्गणं[2] द्वेधा स्थापयित्वा एकं खण्डाहर्गणं **'धन'हतं** नवहतं कार्यम् । एतच्च **'धनजग्धतटैः'** नवाधिकाष्टशताधिक-नवसहस्राधिकषोडशायुतैः (1,69,809) हरेत् । तत्र **लब्धं** दिनम् । शिष्टादपि षष्टिहताद्धृत्वा लब्धनाड्यादि च ज्ञात्वा यज्जायते[3] दिनादिकं तत् 'स्तुतिज्ञानेन-तोष्योना'दगुणितात् केवलादपरस्मात्[4] खण्डात्[5] त्यक्त्वा शिष्टात्[6] **'क्रुद्धसुतैः'** द्विनवत्युत्तर[7]सप्तशताधिकषट्सहस्रेण [8]राहुपर्ययदिनेन हृत्वा लब्धान् पर्ययान् विहाय, शिष्टात् [9]राशिदिनेन 'ततम'संख्येन षट्षष्ट्यधिकपञ्चशतेन हृत्वा लब्धाः प्रतिलोमगतिजाताः राहुसम्बन्धिनो मीनान्ताद्या[10] राशयः स्युः । [11]अत्रेदं

मूलम् :— * T. तुतमैः △ G 1-2. चक्रतः शोध्यं तमः षड्भयुतः शिखी ।
T has an extra line and some variants :

भागाद्यं दिनतस्तुङ्गदम्मैराप्तकलोनितम् ।
शोधयेच्चक्रतः सर्वं तमः षड्भयुतः शिखी ॥

व्याख्या :—1. A B C om. क
2. E F Hapl. om. up to -हर्गणं below.
3. for the portion हरेत् to जायते, E F has पूर्वस्मात् नवगुणितात् लब्ध-
4. E F om. अगुणितात् केवलादपरस्मात्
5. D E F खण्डदिनात्
6. F Hapl. om. up to शिष्टात् following.
7. B C D E अधिक for उत्तर
8. A B F G add here मीनमेषान्तचक्र ; C adds मीनादि
9. A B om. राशि to राशौ चार two lines below.
10. C F G मीनाद्या ; E मीनान्ता द्वादश
11. E F om. अत्रेदं to एवं सिद्धाद् six lines below.

बोद्धव्यम्—राहोस्तु 'ततम'दिनैः एकैकराशौ चार इत्युक्तम्। तत्र प्रतिराशि[1] अष्टाचत्वारिंशद्विनाड्यधिका [2]एका नाडी बोद्धव्या[3]। [4]अत्र 'मति(?मथि)ज्ञानेन तोष्यो'नं दिनं, पञ्चसप्तत्यधिकषोडशसहस्रेणेति शुद्धसम्प्रदायः। अस्मिन्नपि 'धूसीज्ञानेने'त्येव साधु, एकोनाशीत्यधिकषोडशलक्षेणेति यावत्। तथा च द्वादशराशिचारे 'क्रुद्धसुता'धिकाः षट्त्रिंशद्विनाड्यधिका एकविंशति नाड्यः सन्ति। ततश्च पञ्चविंशतौ पर्ययेषु[5] पञ्चविंशतिगुणित[6]'क्रुद्धसुता'धिकानि नव दिनानि सम्पद्यन्ते। एवं नवदिनांशहरणमुपायेनोक्तं—"धनहतं हृतं धनजग्धतदैर्लब्धहीनं" इति। एवंसिद्धाद्राशिशेषात् **नीलगुणात्** त्रिंशद्गुणात् पूर्वभाग[7]हारेण 'ततमे'न लब्धा वर्तमानराश्यन्तात् [8]प्रातिलोम्येन गतभागाः स्युः। भागशेषादपि **'नीति'-गुणात्** षष्टिगुणात्[9] तेनैव भागहारेण लब्धाः प्रातिलोम्येन कलाः। एवं प्रातिलोम्येन मीनान्तात्प्रभृति भुक्तराशिभागकलात्मकं **सर्वमपि चक्रतः** ज्योतिश्चक्रावयवभूत[10]द्वादशराशिभ्यस्त्यक्त्वा **शिष्टं**[11] मेषाद्यनुलोम[12]राहुस्फुटं[13] स्यात्। स तु राहुः षड्भयुतः[14] शिखी केतुः स्यात्। एवमेवैकस्मात् दिनात् 'नीला'दि-गुणितात् 'ततमै'र्हृता राहुभुक्तिः[15] 'कपालिनी'ति (3'-11") विकलादिकलान्ता, [16]एकादशविकलाधिककलात्रयप्रमाणा ज्ञेया।

भास्करीयानुसारेणेत्युक्तत्वाद्[17] **भास्करा**भिप्रेतत्वेन कल्पितः "चन्द्रे बाणकरा बीजम्" इत्यादिसंस्कारसंस्कृतस्फुटग्रहसिध्युपायभूतसाधनस्यैवात्र[18] प्रतिज्ञातत्वात् सर्वत्र प्रसिद्धसामान्यबीजसंस्कार एवानेनाङ्गीकृतः, न तु केरळ**परमेश्वर-दामोदर-वटशेरि**-केरळसद्ग्राम निवासि-**श्रीनीलकण्ठादि**-परीक्षितस्फुटबीज-

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व्याख्या :—1. B प्रतिदिनं
2. A B G Hapl. om. up to एकविंशति three lines below.
3. D योक्तव्या 4. D om. अत्र to यावत् two lines below.
5. A extra वा here. 6. A om. गुणित 7. D E om. भाग
8. B Hap. om. up to प्रातिलोम्येन below, next line.
9. D गुणितात् 10. A B -यववत् 11. A राशिभ्यः शोध्यम्। शेषं
12. C लोमात् 13. B C D E E गतिः for स्फुटं
14. C D E add राशिषट्कयुतः 15. E F राहुदिवसभुक्तिः
16. E F om. एकादश to प्रमाणा
17. C F Hapl. om. to ज्ञातत्वात् two lines below.
18. G om. अत्र

संस्कारः[1] । तेन चन्द्रादिस्फुटे किञ्चित् स्थूलत्वमस्ति । तदपि तत्कृत**सिद्धान्त-दर्पण-ग्रहणनिर्णय-दृग्गणिता**दिना समाधेयम् ॥ १७b–१९a ॥

अथ अहर्गणस्यौदयिकत्वात् तत्र[2] सिद्धग्रहाणामप्यौदयिकत्वेन भूतभविष्य-द्दिनोदयकालीनत्वाद्[3] अवान्तरकालग्रहसिद्ध्यर्थमाह— [**सर्वे ग्रहा** इति ।]

[इष्टकालग्रहः]

सर्वे ग्रहा दिनान्ते स्युर्गत्या सञ्चारयेत् ततः ॥ १९ ॥

इति वाक्यकरणे [रविचन्द्रराहुस्फुटं नाम]

॥ प्रथमोऽध्यायः* ॥

सर्वे ग्रहा इति अस्मिन् प्रथमाध्याये उक्तरविचन्द्रराहवः, द्वितीयाध्याये वक्ष्यमाणाः कुजादयः पञ्चापि ग्राह्याः । **दिनान्ते** षष्टिघटिकात्मके यस्मादानीताः तस्मात् स्वेष्टकालगतगन्तव्यघटिकादिहत[4]तत्तद्गतिषष्टिभाग[5]फलं भूतभविष्य[6]द्दिनान्त-सिद्धग्रहे योजयेच्छोधयेद्वा इति ॥ १९b ॥

सुन्दरेशकृते वाक्यकरणस्य प्रकाशने ।
सोमदेवादृतेऽध्यायः प्रथमो लघुरीरितः ॥

इति वाक्यकरण[7]लघुप्रकाशिकायां[8] सोमदेवादृतायां सुन्दरराजविरचितायां

॥ प्रथमोऽध्यायः ॥

—: * :—

मूलम् :— * G 1.2. प्रथमोऽधिकारः । T has पञ्चाङ्गराहुचारो नाम for the bracketted portion.
G 3. has the colophon : इति वाक्यपञ्चाध्याय्यां सोमदेवा[दृ]तायां सुन्दरराजपण्डितविरचितायां प्रथमोऽध्यायः । obviously influenced by the commentary in the wrong ascription of the authorship.

व्याख्या :—1. C संस्काराः 2. C तत् for तत्र ; D om. तत्र
3. E F णामपि भविष्यदुदयकालीनत्वात् 4. F भूत ; C E कामिभूतं ;
5. D कामिहतायां गते षष्टि, corrupt.
6. E adds वर्तमान 7. C D करणे 8. G लघुदीपिकायां

॥ द्वितीयोऽध्यायः ॥

[कुजादिपञ्चग्रहस्फुटम्]

[1]अथ प्रथमाध्यायेन[2] रविचन्द्रपातानुक्त्वा द्वितीयाध्यायेन भौमादिस्फुटग्रहानयनप्रकारमाह—**इष्टं दिन**मिति श्लोकद्वयेन ।[3]

इष्टं दिनं ⊕स्वस्वशोध्यहीनं स्वैर्मण्डलैर्हृतम् ।
वाक्यं शिष्टात्तदावृत्तौ ♀ वाक्योक्त ♂ दिवसैः क्रमात् ॥ १ ॥
ज्ञेयं तच्छिष्टदिवसगतिलिप्तासमन्वितम् ।
वक्रे हीनं, ग्रहः स्पष्टः, कलादिध्रुवसंस्कृतः ॥ २ ॥

इष्टं दिनं स्वेष्टकालावधिक[4]दिनान्तकलिगतशुद्धदिनं, **स्वस्वशोध्यहीनं**[5] भौमादीनां[6] पञ्चानां ग्रहाणां पृथक् पृथक् पठितेन 'शीलसारहारमाणिक्यो रत्नवित,' 'रत्रिर्निवास[7]रुद्रांशको रागज्ञः,' 'सत्यं शास्त्रविन्न सामान्योऽनुचरः,'[8] 'विश्वं सद्गन्धि कान्तिमयैः[9] सत्यज्ञाः,'[10] 'हरिर्वा[11]सवधीदमाढ्य[12]स्तरुगः'[13]; इत्येवंविधेन नाड्यादिकेन कलात्मक[14]गवर्णस्पृग्ध्रुवान्तेन तत्तच्छोध्येन[15] हीनं वर्जितं, कार्यम् ।[16]

मूलम् :— ⊕ G 3. स्वस्य ♀ C शिष्टं तदावृत्तौ ; C 4. वाक्यं वृत्तात्तदा शिष्टं ; G 1-2. वृत्या ; G 3. तदा प्रोक्तं । ♂ G 2. वाक्यज्ञ ।

व्याख्या :—1. A B C D om. the introduction to the verse ; F om. अथ 2. F om. न 3. A adds कुजादिस्फुटम् ।
4. A D कं 5. C Hapl. om. of the word.
6. D. om. भौमादीनां but adds कुजादि before ग्रहाणां below.
7. B रात्रिनिवास ; F रात्रिनिर्वास । 8. D सत्यं शूरघनसमये विचारः । The *vākya* for गुरु used later (under II. 18 below) is a variant, सत्यं शूरवनसमयैः पितरः ।
9. A B गोवासगन्धिकान्तिमयाः ; C D E F गोवासगन्धकृत्तर्णकैः (D E काः); G. adds: प्रकारान्तरश्च— गोवासगन्धिकान्तिमयैः ।
10. G हर्यंशाः 11. E हरिवा 12. A B G दामाढय
13. A G तरिगः ; C तरुगाः 14. D कटपयाद्युक्त for कलात्मक ।
15. F शोध्येन खरान्त (?) पठित कलादि, next line.
16. E कार्यम् । शोध्यादि पठितं, कलादि, next line.

पुनर्वक्ष्यमाणसंस्कारसाध्य(?साधन)कलादिध्रुवसिद्ध्यर्थं क्रमेण[1] शोध्यवाक्यान्त्यभागे[2] पठितं 'रत्नवि'दित्यादिकलात्मकध्रुवमुपरि स्थापयेत् । ततः **स्वैर्मण्डलैर्हृतं**[3] शोध्यवाक्यहीनशिष्टात् स्वैर्मण्डलवाक्यैर्नाडद्यादिभिश्च, कलात्मकगवर्णस्पृक् कलात्मकध्रुवान्तैः[4], आदिभूतशोध्यान्तभूताऽऽवृत्तिमध्यवृत्तिभिः, यथासम्भवं[5] सकृद् द्विः बहुकृत्वो वा हर्तव्यः[6] । एकैकस्मिन् मण्डलवाक्ये हरणफलानि यानि[7] लभ्यन्ते तैः मण्डलवाक्यान्त्यभागवृत्तितत्तद्ध्रुवं गुणयित्वा शोध्यवाक्यध्रुवात्[8] पूर्वस्थापिताद् उपर्यधो वा स्थापयेत् । मण्डलवाक्यानि तु 'धनधीदानभङ्गार्तैर्विनाना'मित्यादीनि[9] वक्ष्यन्ते । [10]परिवृत्तिपर्यया आवृत्तयश्च 'नहसैः', 'तोटकैः', 'धूळिगैः', 'विदिशैः', 'हंसगैः' इति तत्तन्मण्डलवाक्यान्ते कुजादीनां क्रमेण पठ्यन्ते । [11]तत्र कुजस्य मण्डलवाक्यानि पञ्च, विदस्त्रीणि, गुरोः षड्[12], भृगोः पञ्च, शनेश्चत्वारि । शोध्यं सर्वेषां एकैकमेव । [13]तथा परिवृत्तिवाक्यमप्येकैकमेव । **वाक्यं शिष्टात्**[14] परिवृत्तौ **ज्ञेयम् । शिष्टा**द्यथासम्भवं मण्डलवाक्येन हृतशेषात् स्वस्वपरिवृत्त्या लब्धाः[15] गतपरिवृत्तीर्ज्ञात्वा वर्तमानपरिवृत्तिगताभीष्टवाक्यं ज्ञेयम् । कथं[16] ज्ञेयमित्यत्राह— **वाक्योक्तदिवसैः क्रमा**दिति । [17]**क्रमा**दित्यस्य[18] अनयोः श्लोकयोर्यथायोगमपेक्षितेषु सर्वत्र सन्बधः । कुजादीनां [19]परमाः परिवृत्तयः पञ्चदश, द्वाविंशतिः,

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व्याख्या :—1. F क्रमेण हीनं वर्जितं कार्यम् । रत्नविद् etc. (next line). E क्रमेण विनाड्यादि पुना रत्नविद् etc. ; F क्रमेण विनाड्यादिगवर्ण (2 lines below).
2. D वाक्यम् । तद्भागे
3. E omits ततः स्वैर्मण्डलैर्हृतं
4. A कलान्तकध्रुवान्तैः ; B कलान्तध्रुवान्तैः
5. E F संभवं भागं हृत्वा कुजे लब्धफलं मण्डलवाक्ये, next line.
6. B C D व्यम् ।
7. A E F यावन्ति
8. E F शोध्यवाक्यात्
9. C D E मित्येवमादीनि
10. C om. परि ; E F omit परिवृत्तिपर्यया
11. E F omit तत्र
12. C after षड् and G after चत्वारि, read: बुधादीनामिति । बुधादीनां तत्तच्छोध्यम् । सर्वेषां etc.
13. E F तथा परिवृत्तिश्च, तथा शिष्टाद्यथा (below).
14. E om. वाक्यं to शिष्टात् in next line.
15. D लब्धां; also परिवृत्ति in the neuter below.
16. A अथ for कथं
17. E F om. the sentence क्रमा to सम्बन्धः ।
18. C om. अस्य
19. E om. परमाः; F परमावृत्तयः ।

एकादश, पञ्च, एकोनविंशत् सङ्ख्याः । तत्र भौमस्य एकैकस्या[1] आवृत्तेः अष्टत्रिंशद्वाक्यानि । गुरोस्त्वेकविंशतिः, भृगोस्त्वेकोनचत्वारिंशत्[2], विदस्तु चतुर्विंशतिः, शनेरेकोनविंशतिः[3] । [4]तत्रैकैकवाक्यप्रमाणत्वेनोक्तं[5]—

नखै-र्नगै-र्नरै-र्गानं शुकै-र्भानु-र्नयैः प्रियः ।
शुकै-र्भानु-र्नरै-र्नगै-र्नवै-र्गानं कुजस्य तु ॥

इत्यादि तत्तद्दिवसैः क्रमेण यथासम्भवं शोधनं कृत्वा यावतिथ[6]वाक्यप्रमाणं न शोध्यते[7] तावतिथवाक्यात् पूर्वं वाक्यं[8] ज्ञेयम् । [9]शुद्धानन्तरमुत्तर[10]वाक्यं शिष्टदिवस[11]गतिलिप्तायोगवियोगार्थञ्च ज्ञेयम् । एते द्वे अपि वाक्ये, वक्ष्यमाणप्रकारेण ऋणधनत्वरूपेण साधितध्रुवं ज्ञात्वा संस्कारवर्णगुणित[12]ध्रुवांशादीनां कलादिभावापत्तौ, विकलादीनां(?न्) षष्ट्याऽऽरोप्य प्राप्तकलाभागानां(?न्) संस्कारध्रुवर्णत्वसाम्यवैषम्याभ्यां योगं शोधनं वा[13] कृत्वा संस्कर्तव्ये । तथा च ते स्फुटे भवतः । तत्र पूर्वस्मिन् वाक्ये परस्मान्न्यूने सति, **शिष्टदिवसगतिलिप्तासमन्वितं** [14]शिष्टदिवसैः, पूर्ववाक्यप्रमाणशोधनशिष्टदिवसैः, दिनान्तरलब्धगतिलिप्ताः कलाः गुणयित्वा विकलादीनां षष्ट्यारोपेण लब्धकलादिना समन्वितं युक्तं कार्यम् । **वक्रे हीनं,**[15] वक्रे प्रतिलोमगतौ पूर्वस्माद्वाक्यात् परस्मिन् वाक्ये समे वा ततः[16] क्षीयमाणे वा[17] इत्यर्थः । **हीनं** शिष्टदिवसवक्रगतिलिप्तावर्जितं कार्यम् । [18]ततः

व्याख्या :—1. E om. एकैकस्या 2. A B Hap. om. of गुरु, भृगु and शनि. 3. D E शनेरेकैकस्याः परिवृत्तेः वाक्यानि एकोनविंशतिः । 4. C G om. तत्र 5 C क्ते:
6. A थं 7. C शोध्यं 8. F adds स्फुटवाक्यं
9. E F om. from here upto शिष्टदिवसैः पूर्व six lines below; and have instead the single word तद्वाक्यं
10. A E F शुद्धार्हमुत्तर ; B D G शोधनानर्हमुत्तर ; C शोधनानन्तरमुत्तर
11. A E F G omit दिवस 12. A om. वर्णगुणित ; B G om. गुणित ; D ताद् 13. C G om. वा 14. C D शिष्टैः ; E reads the next two lines: शिष्टदिवसादिवक्ष्यमाणदिवसगतिपातात् षष्ट्यारोपेण etc.
15. E F Hap. om. वक्रे हीनं 16. C E F G तदनु ; D तत्
17. D E F add सति 18. E om. the sentence, तत... संस्कृतः, next page.

वीणावासवदत्तम्

प्रथमोऽङ्कः

(नान्यन्ते ततः प्रविशति सूत्रधारः ।)

सूत्रधारः—

जयति गिरिसुतास्तनावमर्दप्रविरलभस्मविराजिपीनवक्षाः ।
स्वशरहुतवहे हुतासुरश्रीः पितृवनरङ्गमहानटस्त्रिनेत्रः[1] ॥ १ ॥

(परिक्रम्य [2]नेपथ्याभिमुखमवलोक्य)

आर्ये ! इतस्तावत् ।

(प्रविश्य)

नटी—अय्य[3] ! इअम्हि । [आर्य ! इयमस्मि ।]

सूत्र—आर्ये ! अद्य खल्वहं[4] त्वद्गीतप्रसादिते रङ्गे किञ्चिन्नाटकमारब्धुमिच्छामि ।

नटी—असमत्था अहमज्ज गादुं[5] । [असमर्थाहमद्य गातुम् ।]

सूत्र—[6]किं नु खलु कारणम् ? (विचिन्त्य) कन्याप्रदानं प्रति मामनादरं मन्यसे ?

नटी—दिट्ठिआ इदाणिं पि[7] अय्येण[8] सुमरिदं । [दिष्ट्या इदानीमप्यार्येण स्मृतम् ।]

सूत्र—अलम[9]तित्वरया । कुतः—

विवाहो जन्म मरणं यत्र येन यदा भवेत् ।
तत्र तेन तदैवैतज्जायते किल नान्यथा[10] ॥ २ ॥

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1. C त्रिणेत्रः ; Vatsa. does not contain this verse.
2. C नै
3. C reads, here, as also in similar places below, double-अ for य्य
4. B C omit अद्य खल्वहं ।
5. B C गाइदुम् ।
6. A adds here भगवि (?)
7. B दाणिं वि
8. B C omit अय्येण
9. A adds त्र (? त्रा)
10. Vatsa. does not have this verse.

२.१ **नटी**—[1]अळं ईदिसेण[2] उत्तरेण। संपत्तजोव्वणा सा दारिआ। बहुआ च[3] तं पत्थअन्तो। अणुरूवेसु कुळेसु कण्णआणं[4] विवाहो कादव्वो[5]।
[अलमीदृशेनोत्तरेण। सम्प्राप्तयौवना सा दारिका। बहवश्च तां प्रार्थयमानाः। अनुरूपेषु कुलेषु कन्यकानां विवाहः कर्तव्यः।]

सूत्र—यद्येवं[6] व्रतनियमोपवासैर्भगवन्तं महेश्वरमाराध्य तदभिप्रेताय[7] दास्यामि। कुतः—

नृपमौलितलस्थाज्ञो जिष्णुरक्षौहिणीपतिः।
राजापि[8] तावत् प्रद्योतः कर्तुमारब्धवान् यथा[9] ॥ ३ ॥

(निष्क्रान्तौ।)

॥ स्थापना ॥

३.२ (ततः प्रविशति शालङ्कायनो वसुवर्मा च।)

शालङ्कायनः—वसुवर्मन्! अहो[10] सर्वेष्वपत्येषु वासवदत्तां प्रत्यतिस्नेहता[11] महाराजस्य। कुतः—

तामश्मकेश्वरसुतस्य सुनिश्चितोऽपि
दातुं पुनः प्रबलहार्दतया निवृत्य।
दास्यामि यद्यनुमतं भगवान् प्रदद्यात्
तत्रेति शम्भुमभिराधयितुं प्रवृत्तः[12] ॥ ४ ॥

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1. B C add आर्ये
2. B C एरिसेण
3. B C omit च
4. B C कण्णाणं
5. A कादमदो (?); C का....दव्वो
6. Qn. in *Abhijñāna Śākuntala Carcā* (*TSS* 195, p. 26) adds here अद्य प्रभृति
7. C तां; Qn. in *TSS* adds तां; A has two extra syllables here, कादं (? कन्यां)
8. B C omit the word, for which they leave a blank space; the editor of B had suggested व्रतादि as the missing word.
9. Vatsa. does not have this verse.
10. B C omit अहो
11. A प्रेमता
12. Vatsa. does not have this verse.

४.१ **वसुवर्मा**—कथमिव तस्यामतिरेकस्नेहो महाराजो न स्यात्? सा हि—

सौभाग्यश्रीविनयमधुरालापचातुर्यलज्जा-
लीलाद्यानां[1] परमवनिताभूषणानां गुणानाम् ।
मञ्जूषेव क्षितिपवृषभे साध्विमां पालयेति
न्यस्तान्यत्र व्ययबहुलतां नेच्छता भूतधात्रा ॥ ५ ॥

५.१ **शाल**[2]—भोः! कथाप्रसङ्गादविदितान्तरालमार्गाः[3] प्रविष्टाः सच्चित्रमण्डपम् ।
([4]उभौ परिक्रम्य तिष्ठतः। [5]ततः प्रविशति प्रतिहारिका।)

प्रति—(सहर्षं)[6] अम्मो![7] भट्टिणो [8]इट्ठसिविणदस्सणेण[9] पवुत्त[10]पीदिप्पबाह-भरिददाए तुअरन्ती वि अहं ण पारेमि सिग्घं गन्तुम्। ([11]परिक्रम्य) अम्मो!
५.५ अमच्चो [12]अय्यसाळङ्काअणो वसुवम्मा अ। भोदु। पिअं दाव[13] निवेद-इस्सम्। (उपेत्य)[14] सुहं[15] दाव अय्याणम्? भट्टिणो अभिप्पेदसिविणदस्सणेण[16] वड्ठावीअदु (? अन्तु)। [अम्मो! भर्तुरिष्टस्वप्नदर्शनेन प्रवृत्तप्रीतिप्रवाहभरिततया त्वरमाणाप्यहं न पारयामि शीघ्रं गन्तुम्। (परिक्रम्य) अम्मो! अमात्यः आर्यशालङ्कायनो वसुवर्मा च! भवतु। प्रियं तावन्निवेदयिष्यामि। (उपेत्य) सुखं तावदार्याणाम्? भर्तुरभिप्रेतस्वप्नदर्शनेन वर्धापयन्तु।]

५.११ **उभौ**—एवंरूपाणां प्रियाख्यानशतानां निवेदिकैव[17] भवतु भवती। कुत्र खलु वर्तते महाराजः?

प्रतीहारी—[18]सअं[19] णिअमगिहादो णिग्गच्छिअ भट्टा ह्णाणगिहं पविसिअ सौवण्ण[20]पदुमपीठमज्झगओ रदणसिरीससिद्धत्थकुसुमगब्भेहि[21] मन्तपूद-

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1. B लीलादीनां
2. A om. शाल
3. A omits the word.
4. A om. उभौ
5. B C have only प्रविश्य प्रतीहारी
6. A omits सहर्षं
7. B अह्मो
8. B corrupt, इस्सिविण
9. C दस्सणेण corrected to दंस०
10. B C णप्पबुत्त
11. B C इति परिक्रम्य
12. A om. अय्य
13. B omits दाव
14. A omits उपेत्य
15. C सुअं
16. C corrected to दंसणेण
17. Edn. of B वं; but only व in the previous *JOR* edn.
18. B C add सुणादु अय्यो सव्वम्।
19. B C om. सअं
20. B C सोव्वण्ण
21. B C हिं; so also below.

विमळसुरभिसीदळसळिळसम्पुण्णेहि[1] कणअ[2]कळसेहि ह्णाइअ किदमङ्गळसोत्थिविहाणो अहदक्खोमणिवसणो[3] हुतग्गिहोत्तो पुव्वोत्तर[4]दिसाभाए कणअभद्दपीठे पुव्वा[5]मुहं उपविसिअ अणाणत्त[6]समुदीरिदेसु मङ्गळपटहेसु[7] पुरोहिदप्पमुहाणं बह्मणाणं[8] रदणपुण्णपाणीणं हेमासणगदाणं जहादिट्ठं सिविणं णिवेदिअ तेहि सव्वेहि पसादफुल्ळ[9]वदणेहि "साहु ![10] सफळो" त्ति पुणो पुणो पसंसिअसिविणो[11] विसज्जिअ तं जहाणुरूवं [12]दुजादिजणं अय्येण भरदरोहएण[13] सह कणअप्पासादादो ओदरइ— [स्वयं नियमगृहान्निर्गत्य भर्ता स्नानगृहं प्रविश्य सौवर्णपद्मपीठमध्यगतो रत्नशिरीषसिद्धार्थकुसुमगर्भैर्मन्त्रपूतविमलसुरभिशीतलसलिलसंपूर्णैः कनककलशैः स्नात्वा कृतमङ्गलस्वस्तिविधानोऽहतक्षौमनिवसनो हुताग्निहोत्रः पूर्वोत्तरदिशाभागे कनकभद्रपीठे पूर्वाभिमुखमुपविश्य अनाज्ञप्तसमुदीरितेषु मङ्गलपटहेषु पुरोहितप्रमुखाणां ब्राह्मणानां रत्नपूर्णपाणीनां हेमासनगतानां यथादृष्टं स्वप्नं निवेद्य तैस्सर्वैः प्रसादफुल्लवदनैः "साधु ! सफलः" इति पुनः पुनः प्रशंसितस्वप्नो विसृज्य तं यथानुरूपं द्विजातिजनं आर्येण भरतरोहकेण सह कनकप्रासादादवतरति—]

शाल—विजयाय !

वसु—कुत्र पुनस्त्वं प्रस्थितासि ?

प्रति—सव्वेसु देवाअदणेसु सविसेसा अज्ज पूआ कादव्व त्ति कञ्चूईअस्स अय्य[14]भअदासस्स[15] णिवेदेदुम्। [सर्वेषु देवायतनेषु सविशेषाद्य पूजा कर्तव्येति काञ्चुकीयस्य आर्यभवदासस्य निवेदयितुम्।]

शाल—साधु। युक्तमेतत्।[16]

प्रति—अहं खु दाणि[17] भट्टिणो आणत्तिं[18] अणुचिट्ठिस्सम्। [अहं खल्विदानीं भर्तुराज्ञप्तिमनुतिष्ठामि।] (निष्क्रान्ता।)

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1. B C हिं; so also below.
2. B C मङ्गल
3. A णिमसणो
4. B इर (wrong)
5. B व्व
6. B C अह्माणत्त
7. B पटहतुङ्गेसु; C पटहतु-double-एसु
8. B बहुणं
9. B दुप्फुल; C दुफुळ्ळ
10. B C साहु, साहु
11. C णओ
12. A द्वि
13. A रोहकएण
14. B C om. अय्य
15. B C भवरादस्स
16. B C add गम्यताम्।
17. B C om. दाणि
18. A C आणत्तं

५. ३७ **वसु**—(विलोक्य)[1] अये ! अयं महाराजः । एष हि[2]—

सितरुचिरदुकूलो निर्गतः खेलगामी
[3]नरपतिरुपवासक्लान्तदेहो विमानात् ।
कनकगिरिगुहान्ताद् गन्धहस्तीव गौरः
प्रचुरमदविसर्गात्[4] किञ्चन क्षामगात्रः ॥ ६ ॥

६. १ (ततः प्रविशति राजा भरतरोहकश्च ।)

राजा—सखे भरतरोहक ! मया सुखमिति वासवदत्तां दातुमेष संश्रितो मार्गः । वरप्रदानादपि दुःखे[5] पुनर्मामभियोजितवान् भगवान् भवः ।

भर—स्वामिन् ! शम्भोः प्रसादात् तदकृच्छ्रेणैव सिद्ध्यति ।

राजा[6]—तदेवास्तु ।

(उभौ परिक्रामतः ।)

भरत—देव ! प्रविष्टाः स्मश्चित्रमण्डपम् ।

[7]**शालङ्कायनवसुवर्माणौ**—विजयतां देवः !

भरत—उपवासश्रान्ततया न युक्तमिह चिरं स्थातुम् ।

राजा—तथास्तु ।[8] (आसनमारोहति ।)

शाल—अभिप्रेततमो महाराजेनाद्य स्वप्नो दृष्ट इति सकलं[9] राजकुलं प्रीतिविशेषादस्वतन्त्रमिव ।

राजा—नन्वार्यस्तं श्रोतुकामः ?

शाल—यदि देवस्यायासो न स्यात् ।

राजा—तत्सम्प्रधारणार्थमेव नन्वागता वयम् ।

शाल—अनुगृहीतोऽस्मि ।

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1. A om. विलोक्य
2. B C om. एष हि
3. Vatsa. नृपति
4. Vatsa. विसर्गः
5. A प्रदानविदुःखे
6. B C leave out the king's words, and the stage direction below as also Bh.'s words that follow.
7. B C transfer this speech two lines below.
8. B C transfer the king's words one line above and so add राजा to the stage direction following.
9. A सकल-

राजा—आर्य ! ह्य:[1] खल्वहं[2] व्रतनियमोपवासैर्दैवपूजया दिवसं नीत्वा प्राप्तायां रजन्यां निद्रावशमुपगतवान्[3] ।

शाल—ततस्ततः ।

राजा—[4]ततः —

> प्रविलम्बि[5]भुजङ्गभोगहारं
> शशिलेखास्मितवज्रजटाकिरीटम् ।
> भगवन्तमुपेतमभ्यपश्यं
> गिरिशं भस्मविलेपनावदातम् ॥ ७ ॥

शाल—अहो दैवसिद्धिः ! ततस्ततः ।

राजा—ततस्तद्दर्शनात् समुदीर्णहर्षस्त्वरिततरमुत्थाय प्रणम्य गगनतलमभ्युच्छ्रिताञ्जलिरहमतिष्ठम् ।

शाल—ततस्ततः ।

राजा—ततः स भगवान् सजलजलदमन्द्र[6]स्तनितगम्भीरेण मनःश्रुतिह्लादिना स्वरेणैकं श्लोकमुक्त्वा अन्तर्हितः । अहमपि तेन[7] ध्वनिना प्रबुद्धः ।

शाल—किं[8] स्मृतिपथमवाप्तः[9] सः श्लोकः ?

राजा—श्रूयताम्—

> "यो विक्रान्तः कुलीनो नयविनयपरः सर्वविद्याकलाज्ञो
> दाताऽऽव्याधिः कृतास्त्रो व्यसनविमुखधीर्निर्विकारो विपत्सु ।
> मृत्योर्निर्भीश्चिरायुर्मृदुरतिसुभगो दीप्तिमान् प्राज्ञमन्त्री
> कन्या नीताप्यकामं भवति सुखयशोभागिनी तादृशेन" ॥ ८ ॥

शाल—देव[10] ! पट्टिका[11]स्थितिरेवेदं संवरणम् ।

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1. B C om. the two words and have in their place यः
2. B C add यथाविधानं
3. B C add अस्मि
4. A om. ततः
5. B C Vatsa. म्ब
6. A मन्द
7. A om. तेन
8. B C add देवस्य
9. B C प्रथमपि प्राप्तः
10. B om. देव
11. B चन्द्रिका

८.२ **राजा**—सखे भरतरोहक! येऽस्माभिः सम्बन्धु[1]कामाः को नु खलु तेषु सर्वैर्गुणैर्युक्तः ?

भरत—[2]दूषिता इव ते सर्वे भगवता शर्वेण!

५ **राजा**—कथमिव ?

भरत—अश्मकराजसूनुः सञ्जयो रुधिरोद्गारी पानप्रसक्तश्च। माधुरो राजा जयवर्मा मूर्खः। काशीपतिर्विष्णुसेनो मृगयाक्षप्रसङ्गी।[3]

८ **राजा**—

एभिर्गुणैर्विरचितः पुरुषोऽस्त्यवश्यं
यूयं गवेषयत बुद्धिविलोचनैस्तम्।
तादृग्विधो भुवि न चेत् स्वयमभ्युपेत्य
ब्रूयात् कथं[4] स भगवान् वृषराजकेतुः॥ ९॥

९.१ **वसु**—सदृशमुक्तं प्रज्ञातिशयस्य।

भरत—मागधो[5] राजा दर्शकः क्रूरः। अङ्गेश्वरो जयरथो विरूपः। मत्स्याधिपतिः शतमन्युः मत्सरी। सिन्धुराजः सुबन्धुर्भीरुः।[6]

राजा—वसुवर्मन्[7]! कि[8]मसि वक्तुकाम इव ?

५ **वसु**—उपलक्षित इव शङ्करानुमतो वरः।

राजा—कथयतु भवान्! कथयतु।

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1. B C न्ध
2. A adds here न
3. Vatsa. has a verse expressing the same idea:
   ....अश्मकभूभुजः स रुधिरो-
   द्गारी पुनः सञ्जयः
   पानातिव्यसनी च देव भवतो
   यस्मै सुता निर्श्चि(? श्चि)ता।
   मूर्खत्वं जयवर्मणोऽस्ति मधुरा-
   भर्तुर्मृगव्यक्षरे (? के)-
   त्यास्था स्याद्रि-काशिनृपति
   र्विष्णुसेना....॥
4. B C स्वयं
5. A मगधो
6. Vatsa. expresses this in a verse:
   क्रूरो मागधदर्शको जयरथो
   वैरूप्य...राट्
   राजेन्द्रः शतमन्युरप्यतितरां
   मत्स्याधिपो मत्सरी।
   भीरुः सिन्धुपतिः सुबन्धुरिति नः
   सम्बन्धयोग्येषु ते
   देव! श्लोकगतैर्गुणैर्विरहि(? चि)तो
   नैकोऽपि मन्ये नृप॥
7. B. omit वसुवर्मन्
8. B C त्व

९.७ वसु—त्रासः[1] पुनर्मां वारयति ।

राजा—मन्त्रो ननु वर्तते[2] ।

वसु—एवं मन्ये—

विचित्य[3] वत्सेश्वरकल्पवृक्षादम्लानशोभं गुणरत्नपुष्पम् ।
श्लोकस्रगेषा ग्रथितेव यत्नाद्धीहेमसूत्रेण महेश्वरेण ॥ १० ॥

१०.१ शाल—अहो[4] ! सम्यगुपलक्षितम्[5] ।

राजा—यद्यसौ सर्वगुणसम्पन्नस्तथाप्यहं नोत्सहे स्वां दुहितरं तस्मै दातुम्[6] ।

भरत—किं नु खलु कारणम् ?

४ राजा—स हि—

कुलबलमतिरूपविक्रमश्रुतिसचिवास्त्रविशेषगर्वितः[7] ।
न गणयति नरेश्वरान् क्षितौ मृगपतिपोत इव द्विपेश्वरान् ॥११॥

११.१ भरत—यद्येवं तमिह बध्वानीय सर्वेषां मदव्याधीनां चिकित्सा ननु[8] कर्तव्या ।

राजा—[9]किं तच्छक्यमिव ?

भरत—देवपादानामाज्ञामात्रापेक्षिण्यो ननु सर्वाः कार्यसिद्धयः ।

शाल—येन वयं सम्बन्धार्थिनः, तद्बन्धने को गुणः ?

५ भरत—साक्षात्कृत्य वरस्य[10] गुणागुणयोर्निश्चयः कर्तव्यो, न लोकरवतः ।

शाल—किं स्वराज्यस्थ एव न शक्यः परीक्षितुम् ?

भरत—आर्य ! आपन्नाम—

नयक्षमाधृतिमतिशौर्यविक्रमप्रवीणताश्रुत[11]बलवीर्यसम्पदः ।
स्वबान्धवप्रणयिजनांश्च देहिनां परीक्षितुं निकषशिलेव निर्मिता ॥

१२.१ शाल—यदि तथा गृह्यमाणस्यानिष्टं[12] किञ्चित् स्यात् ।

---

1. A त्रासेन
2. A वर्जते (?)
3. A C न्त्य
4. B C omit अहो
5. B C add वसुवर्मणा
6. A omits the king's words, possibly by haplography.
7. B C गर्वतः
8. B C om. ननु
9. B C add सखे !
10. A परस्य
11. A श्रुति
12. A स्य नष्टं

१२.२ **भरत**—तत्र तस्य[1] वरगुण[2]विहीनतापरिव्यक्तिः, शत्रुवधात् स्वामिनस्तेजोवृद्धिः, दर्शकस्य पक्षाघातः ।

शाल—परीक्ष्यमाणः सर्वैर्गुणैरसमन्वितो भवेत्, ततः किम् ?

भरत—कीर्तिविशेषो लाभश्च ।

वसु—कथं लाभः ?

भरत—स खलु गान्धर्वे हस्तिशिक्षायामस्त्रसम्पदि चैकवीर इति लोके गण्यते ।

यथाक्रमेण तत्तस्माच्छिक्षयन्ते[3] च नृपात्मजाः ।
दुष्टान् सर्वांश्च विधिवद् दमयिष्यति च द्विपान् ॥ १३ ॥

१३.१ **शाल**—वत्सराजभयान्ननु पाञ्चालोऽस्माननुवर्तते ।

भरत—अथ किम् ।

शाल—गृहीते वत्सराजे[4] कौशाम्बीं प्रतिपत्स्यते सः[5]। तद्वृद्धिरपि नोपेक्षितव्या।

भरत—वत्सराजमोक्षभयाद् द्विगुणं त्रिगुणं वा[6] सर्वप्रदानैरारुणिरनुदिनमस्माकं[7] महाराजमाराधयिष्यति । अपि च—

अनिर्जितात्मा स्वविधेयबुद्धिः
प्रचण्डदण्डो निकृतिप्रधानः ।
नाशो भवेत्तस्य विभूतिवृद्ध्या
लताभिवृद्ध्येव महीरुहस्य ॥ १४ ॥

१४.१ **राजा**—यदि तस्य परीक्ष्यमाणस्य लोकविख्याता गुणविभूतिरविसंवादिनी स्यात्, किमस्माभिः कार्यम् ?

भरत—स नो महेश्वरानुमतो वरः ।

राजा—सञ्जयाय तां[8] दास्यामीति शुल्कं प्रतिगृह्य तस्मै न दत्तवानिति नन्वस्माकमयशः ?

---

1. A तस्य left out.
2. B C om. वि
3. B edn. ष्यन्ते
4. B C तत्रभवति for वत्सराजे
5. A om. सः
6. B C om. त्रिगुणं वा
7. A दानैरपि अस्माकं
8. B C om. तां

भरत—यथा [वाच्यदोषो][1] न भविष्यति[2] तथोपायं करिष्यामि[3] ।

राजा—कथमिव ?

भरत—स्वयमेव गमिष्यति[4]।

राजा—ततोऽपि ननु पापकरम्[5]।

भरत—तथापि दैवादुपपन्नमिव[6] दृश्यते ।

राजा—कुत: ?[7]

भरत—तद्विधिप्रधानो ननु श्लोकार्थः ।[8] यथाप्रतिज्ञादाने त्रयो दोषाः ।

राजा—के ते ?

भरत—शम्भोरभिप्रायव्यतिक्रमः, कोशक्षयः, राजपुत्र्या दुःखभागिता च ।

राजा—कथं कोशक्षयः ?

भरत—शुल्काद् द्विगुणं त्रिगुणं वा तस्मै ननु[9] देयम् ।

राजा—धिक्! अतिकार्पण्यमभिहितम् ।

भरत—देव ![10] कार्येषु गुरुलाघवं[11] नन्वत्र चिन्त्यते ।

राजा—ततस्ततः ।

भरत—वत्सराज[स्य][12] स्वयंप्रदाने[13] सञ्जये[14] प्रीतिविश्लेषो[? षे]ऽपि[15] संवादिता जाता, कीर्तिश्च ।[16]

राजा—नन्वत्रापि विद्यते कोशक्षयः ।

---

1. A वाच्यता B C वाच्यं दोषं
2. B C भवति
3. B C मः
4. B C नेष्यति
5. A तरम्
6. A देवेनानुपलब्धिमिव
7. B C कथमिव ?
8. B C om. this sentence.
9. B C ननु तस्मै
10. A om. देव
11. A गुरुकार्य 12. B राजः [जस्य]
13. A has an extra अस्मिन् here.
14. A सञ्जयेन
15. The Edr. of B observes in the footnote: "The passage is not at all clear. The text is very much mutilated. It may be: वत्सराजस्य संप्रदाने संजयप्रीतिविश्लेषेऽपि...."
16. Mss. corrupt: जातिकीर्तश्च । The B edr. suggests जातिः कीर्तिश्च । The *saṃvādita* is to be taken as referring to *Śambhoḥ abhiprāya* mentioned above.

भरत——आरुणिरस्माकं[1] कटाक्षसाध्यः । तस्मात् स्वराज्यप्रदानादेव सत्कृतो भविष्यति[2] ।

शाल—युक्तमभिहितम्[3] ।

भरत—[4]प्रसह्य हरणे केवलं प्रमादिता ख्यातिः ।[5]

[6]राजा——किमेतत् [स्वल्पम्]?[7]

भरत——सदोषेषु कार्येषु यदल्पदोषं तत् प्रारब्धव्यम् ।

वसु—स्वामिन्[8] ! तत्राप्यहं वाच्यदोषं न पश्यामि । कुतः—

नीता बलात् प्रकृतिभद्रतरा सुभद्रा
यद्वासुभद्रभगिनी कपिकेतनेन ।
देवस्य तेन समभूद् वचनीयता किं
तेजःप्रकाशयशसां यदुदन्तिनां वा ॥ १५ ॥

शाल—साधु ! निरुत्तर[9]मभिहितं वसुवर्मणा ।

भरत—स्वामिन्[10] ! देवस्यापि स एव विधिरिष्ट इव दृश्यते ।

राजा—कथमिव ?

भरत—तद्विधिप्रधानो ननु श्लोकार्थः ।

राजा—स्यादेतत् ।

शाल—भोः[11] ! अस्ति पुनरुपायो वत्सराजं ग्रहीतुम् ?

भरत—आर्य ! विद्यते ।

---

1. B C ऽस्मत्
2. A भवति
3. B C adds भवता
4. The portion from here up to I.15.1, below is quoted as an illustration for the *Kāvya-Lakṣaṇa* called *Niruktam* by the Edr., M.R. Kavi, in his own gloss on the *anuṣṭubh* version of ch. XVI of the *Nāṭya Śāstra* (*GOS*. edn. Vol. II. p. 354.); but it is wrong as there is no *nirukta* here.
5. A प्रमापिता विख्यातिः ।
6. B C Corrupt ; om. राजा-
7. A C स्वत्वम् ; B स्वयंभरम्, which the B Edr. conjectures to be स्वयंप्रदानाद्वरम् ।
8. A om. स्वामिन् !
9. B C निरुक्त
10. B om. स्वामिन्
11. A om. भोः !

१५.८ शाल—कः खलु ?

भरत—स किल—

बाल्ये गजोऽस्मीति नरेन्द्रमार्गे
क्रीडन् सहायैः सह हर्षमत्तैः ।
अङ्गारकं नाम मुनिं प्रयान्तं
मुहुर्मुहुः पांसुभिरभ्यषिञ्चत् ॥ १६ ॥

१६.१ शाल—ततस्ततः ।

भरत—ततस्तेन किल महर्षिणा समुपजातामर्षेण " हस्तिहेतोरेव बन्धनं शत्रुवशं च यास्यसी"ति[1] स तदा शप्तः ।

राजा—अहो नृशंसता महर्षेः ।

[2]भरत—सोऽद्य हस्तिबन्धनार्थं नगरान्निर्गतः[3] ।

राजा—कथं त्वयैतदुपलब्धम् ?

भरत—अदूरस्थेनास्मदीयेन चारेण[4] ।

राजा—यद्येवं गृहीत एव वत्सराजः ।

शाल—कथमिदानीं प्रारब्धव्यम् ?

भरत—स खल्विदानीं हस्तिबन्धनप्रियः । अतः—

आकृष्य द्विरदेन शिक्षितवता वन्यद्विपानां परां
लीलां कृत्रिमवर्णलक्षणवता मन्देन भद्रश्रिया ।
शूरैः कक्षगतैरतीव बहुभिः स्निग्धायुधीयैर्बलैः
शक्यः[5] शक्र इवर्षिशापविवशो युद्धे ग्रहीतुं बलात् ॥ १७ ॥

१७.१ वसु—अहो सुनिपुणो ग्रहणोपायः !

शाल—मन्दहस्तिनियमः किम् ?

भरत—कदाचित्कार्यविसंवादे परस्य वृद्धिर्माभूदिति ।

शाल—किमस्ति [6]नस्तद्योगानुरूपो हस्ती ?

1. B यास्यतीति
2. This line is left out in B C.
3. A corrupt, नागराजनिर्गतः ।
4. B C add एव तच्छ्रुतम्
5. Vatsa. शक्तः
6. B C पुनः for नः

भरत—[1]अस्यैव कार्यस्य हेतोर्निगूढं परिकल्पिताश्चत्वारो हस्तिनः ।

राजा—को नु खलु तत्र यास्यति ?

भरत—आर्यशालङ्कायनः ।

राजा—[2]किं तच्छक्यमिव ?

शाल—अवन्ध्यफला हि देवस्याभिप्रायाः ।

वसु[3]—कदानु [4]खल्वार्येण गन्तव्यम् ?

भरत—यदा स राजा हस्तिवनं प्रविष्टवान् ।

राजा—कथं पुनस्त[5]ज्ज्ञास्यामः ?

भरत—न्यस्ता मया सर्वत्र हस्तिवनेषु वनचरपुलिन्दतापसाङ्गारिकादिव्यञ्जनाश्चाराः । कौशाम्ब्यां च तत्रा(?तद)नुरूपम्[6] । तेभ्यो यथावृत्तम् [7]अकालहीनं मयोपलभ्यते ।

राजा—सखे! किं त्वया पूर्वमेव व्यवसितं वत्सराजग्रहणम् ?

भरत—नहि ।

राजा—कथं पुनरेतत्सर्वं सुविहितम्[8] ?

भरत—देव ![9] सर्वेषां प्राज्ञां [? राज्ञां][10] छिद्रमुपलभ्य[11] छिद्रानुरूपो विधिः प्रागेव मया क्रियते, स्वामिनः पश्चादाज्ञासमकालमेवाभिप्रायसिद्धये ।

राजा—सदृशमेत[12]दाबाल्यवृद्धस्नेहपुरस्सरस्य प्रज्ञाविशेषस्य[13] ।

(प्रविश्य)

प्रतिहारिका[14]—जेदु भट्टा ! काळो दाणि अब्भन्तरं पविस्सिदुं ।[15]
[जयतु भर्ता । काल इदानीमभ्यन्तरं प्रवेष्टुम् ।]

भरत—देव ! परिसमाप्तो ननु मन्त्रः ।

---

1. B C add here देव !
2. C adds here आर्य !
3. B C राजा for वसु
4. A om. नु
5. A om. तत्
6. B edn. तत्रा[द]नुरूपत[पा]:
7. B C om. अ
8. B C सुविनिहितम्
9. B om. देव !
10. B आज्ञा [राज्ञां]; C आज्ञां
11. A The word is left out.
12. B C मेव [? वै] त
13. B C प्रज्ञातिशयस्य 14. BC प्रतीहारी
15. B C दाणिं अत्थाणीए(?) (C-णिए) ।

१७.२६ **राजा**—तथास्तु ।

(सर्वे उत्थाय परिक्रामन्ति ।)

[1]**प्रति**—इदो इदो भट्टा । [इत इतो भर्ता ।]

२९ **राजा**—भोः !

मम तावदिदं दुःखं नित्यं दुहितृहेतुतः ।
बह्वयो दुहितरो येषां कुर्वते किं नु नाम ते ॥ १८ ॥

१८.१ (निष्क्रान्ताः सर्वे ।)

॥ इति प्रथमोऽङ्कः ॥

1. B C om. this line.

द्वितीयोऽङ्कः

(ततः प्रविशति तापसव्यञ्जनश्चारः ।)

२.३ **चारः**—जदा वेणुवणं पविट्ठो वच्छराओ तदा एव[1] मए पेसिदो कवोदओ। किं संपत्तो खु सो उज्जयणिं[2] ? (परिक्रम्य) किं णु खु सुक्कपण्णमम्मर[3]-सद्दो विअ। (विलोक्य) अये ! अयं[4] आउहीओ ! [यदा वेणुवनं प्रविष्टो वत्सराजस्तदैव मया प्रेषितः कपोतकः। किं संप्राप्तः खलु स उज्जयिनीम्। (परिक्रम्य) किंनुखलु शुष्कपर्णमर्मरशब्द इव। (विलोक्य) अये ! अयमायुधीयः !]

(प्रविश्य)

भटः—भअवं ! पाणीयं[5] । भअवं ! पाणीयं[6] । [भगवन् ! पानीयम् । भगवन् ! पानीयम् ।]

चारः—भद्द ! करअत्थं विणा णत्थि अण्णं । [भद्र ! करकस्थं विना नास्त्यन्यत् ।]

भटः— तं एव[7] परमं[8] पवित्तं । [तदेव परमं पवित्रम् ।]

चारः—तह होदु । [तथा भवतु ।]

भटः—(अञ्जलिना पानीयं पीत्वा) जीवाविदह्मि भअवदा । [जीवितोऽस्मि भगवता ।]

चारः—भद्द ! अदिसीदळा इअं वेळा । किं णु खु[9] तुए अदिमत्तं पाणीयं पीदं ? [भद्र ! अतिशीतलेयं वेला । किंनुखलु त्वयातिमात्रं पानीयं पीतम् ?]

भटः—भअवं ! भट्टा वच्छराओ सिळिन्ध[10]असण्डे णाअवणे [11]अरण्णवारिप्पविट्ठं महन्तं हत्थिजूहं[12] उवळभिअ[13] अदीव तुरिअं[14] आअदो[15]। [भगवन् ! भर्ता वत्सराजः शिलीन्ध्रकषण्डे नागवने अरण्यवारीप्रविष्टं महान्तं हस्तियूथमुपलभ्य अतीव त्वरितमागतः ।]

---

1. B C तदेव
2. B उज्ञयिणीम् ; so also below.
3. A मुम्मुर
4. B C om. अयं
5, 6. B C add व
7. B एव्व
8. B C परम-
9. B C हु
10. B द्ध
11. B C रण्ण
12. A ज्यूहं
13. B C लंभिअ
14. B C तुरिदं
15. B C आआदो

०.२२ **चारः**—(आत्मगतम्) एवं एदं। पुच्छिस्सं दाव णं। (प्रकाशम्) भो! किण्णिमित्तं सो[1] राआ अप्पेण बळेण परिब्भमदि? [एवमेतत्। पृच्छामि तावदेनम्। (प्रकाशम्) भोः! किन्निमित्तं स राजा अल्पेन बलेन परिभ्रमति?]

भटः—किं अप्पं बळं[2]? दुवे सहस्से पदादी, [3]सदमत्ता तुरआ, [4]विंसदिमत्ता[5] वारणा। [किमल्पं बलम्? द्वे सहस्रे पदातयः, शतमात्रास्तुरगाः, विंशतिमात्रा वारणाः।]

चारः—किं जोअंधरायणो [6]रुमण्णो [7]अ अग्गदो गदो, आदु पिट्ठदो आअच्छदि? [किं यौगन्धरायणो रुमण्वांश्च अग्रतो गतौ, उत पृष्ठत आगच्छतः?]

भटः—अय्यजोअंधरायणो [8]पुररक्खाए णिउत्तो। अय्यो रुमण्णो पुळिन्दक्खोभं उपसमिदुं वग्घवणं[9] पविट्ठो। [आर्ययौगन्धरायणः पुररक्षायै नियुक्तः। आर्यो रुमण्वान् पुलिन्दक्षोभमुपशमयितुं व्याघ्रवनं प्रविष्टः।]

चारः—(आत्मगतम्) अहो[10] जं[11] सळमेण पउत्तं[12] तं[13] एव्व सव्वं। [अहो! यत् शलभेन प्रवृत्तं तदेव सर्वम्।]

भटः—भअवं! वंदामि। गच्छामि[14] दाव अहं। [भगवन्! वन्दे। गच्छामि तावदहम्।]

चारः—सोत्थि[15]। [स्वस्ति।]

(निष्क्रान्तो भटः।)

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1. B स
2. B C अप्पबलम् (C -ळं)
3. B C add दी
4. B विसंदि; C वीसदि
5. A मत्ता left out; B मत्त
6. B मोण्डो and C मेण्डो for रुमण्णो
7. A om. अ as also गदो after अग्गदो
8. B C पुण
9. B C वड्डवणं (B पड्ड-) for which the B Edr. suggests the chāyā, *Prasthavanam*.
10. B C भो for अहो
11. A B जस्सलमेण
12. A पुवत्तं; B C उत्तं। The B Edr. emends the reading to जह लेहेण उत्तं and gives the chāyā 'यथा लेखेनोक्तं'
13. B C तह
14. B Edr.'s emendation to गच्छम्मि is not necessary.
15. A स्वस्ति

चारः—(परिक्रम्य)[1] किं णु हु दाणि[2] कत्तव्वं। पविट्ठो वच्छराओ सिळिन्ध[3]अषण्डं णाअवणं[4]। [5]ण अ कोच्चि[6] उज्जयणीदो आअदो[7]। (एकतो विलोक्य) दिट्ठिआ एसो कवोदओ आअच्छदि। [किं नु खल्विदानीं कर्तव्यम्। प्रविष्टो वत्सराजो शिलीन्ध्रकषण्डं नागवनम्। न च कश्चिदुज्जयिनीत आगतः। (एकतो विलोक्य) दिष्ट्या एष कपोतक आगच्छति।]

(प्रविश्य)

पुलिन्दवेषश्चारः—भो! सुट्ठु[8] एदं[9] वुच्छदि[10]—'णिक्कम्मसीळाणं तपो' त्ति। [11]तुवं एत्थ चिट्ठ। अहं पुण तन्तुवाअणाळिओ[12] विअ इदो तदो[13] परिब्भमामि। [भोः! सुष्ठिदमुच्यते—'निष्कर्मशीलानां तप' इति। त्वमत्र तिष्ठ। अहं पुनस्तन्तुवायनालिकेव इतस्ततः परिभ्रमामि।]

प्रथमः—भो मच्चण्डिअ[14]! किं तुवं णअरं अअच्छिअ[15] एव्व[16] णिउत्तो[17]? [भोः मत्स्यण्डिक! किं त्वं नगरमगत्वैव निवृत्तः?]

द्वितीयः—भो! मए गच्छन्तेण मग्ग एव्व[18] अय्यो साळंकायणो दिट्ठो। [भोः! मया गच्छता मार्ग एवार्यः शालङ्कायनो दृष्टः।]

प्रथमः—कहं तेण विञ्जादं[19] वच्छराओ सिळिन्ध[20]अषण्डं[21] पविट्ठ त्ति? [कथं तेन विज्ञातं वत्सराजः शिलीन्ध्रकषण्डं प्रविष्ट इति?]

द्वितीयः—णअरत्थेहि[22] चारेहि।[23] [नगरस्थैश्चारैः।]

प्रथमः—जुज्जइ। तदो तदो।[24] [युज्यते। ततस्ततः।]

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1. B C om. परिक्रम्य 2. B दाणीं
3. A न्द; B द्ध 4. A सण्डे णाअवणे
5. B om. ण अ; C om. अ alone.
6. B Edr. offers the emendation कोव्वि
7. B C आअच्छदि
8. B C add खु 9. C इदं
10. B C पुच्छदि, for which the B Edr. gives the chāyā पृच्छामि
11. B C एत्थ तुवं चिट्ठसि।
12. B C णाली
13. B C दोतपो, which the B. Edr. emends as आदवे (Skt. आतपे) which is inconsistent, since the time is early morning.
14. B मच्चंथिअ, for which its Edr. gives the chāyā मत्सन्धीय
15. Mss. corrupt: A. आअच्छि B C आअच्छ
16. C य्येव; so also below.
17. B C add ण खु वा
18. A मग्गेव 19. B विण्णादं
20. B द्ध 21. A सन्धं; B सण्डं
22. B हिं; so also below in the instrumental forms.
23. A adds णिउत्तेहि
24. B C add सो दाणिं (B. णीं) कहिम्?

द्वितीयः—[1]सो दाणि साळंकाअणो तहिं तहिं चउरङ्गं बळं[2] जहाणुरूवं ठाविअ[3] चउस्सदेहि[4] पदादीहि सबरराअ[5]णिद्दिसिअमाणमग्गो णीळहत्थिं णिक्खिविअ[6] जमुणाकच्छे साळवणं पविसिअ णिगूढं उपविट्ठो। [स इदानीं शालङ्कायनस्तत्र तत्र चतुरङ्गं बलं यथानुरूपं स्थापयित्वा चतुश्शतेन पदातिभिः शबरराजनिर्दिश्यमानमार्गो नीलहस्तिनं निक्षिप्य यमुनाकच्छे सालवनं प्रविश्य निगूढमुपविष्टः।]

प्रथमः—तदो तदो। [ततस्ततः।]

द्वितीयः—तदो अहं अय्येण साळंकाअणेण "सेणस्स समीवं गच्छिअ वच्छराअवुत्तन्तं[7] जाणीहि" त्ति पेसिदो म्हि[8]। [ततोऽहमार्येण शालङ्कायनेन 'श्येनस्य समीपं गत्वा वत्सराजवृत्तान्तं जानीहि' इति प्रेषितोऽस्मि।]

प्रथमः—ण जुत्तं[9] किदं तेण सेणस्स समीवे कवोदअं विसज्जन्तेण! [न युक्तं कृतं तेन श्येनस्य समीपे कपोतकं विसर्जयता।]

द्वितीयः—अळं परिहासेण। को[10] वुत्तन्तो? [अलं परिहासेन। को वृत्तान्तः?]

प्रथमः—विदिदं मए[11] सव्वं। आअच्छ। दाणि[12] तहिं एव्व[13] गच्छामो। [विदितं मया सर्वम्। आगच्छ। इदानीं तत्रैव गच्छावः।]

द्वितीयः—तह। [तथा।][14]

(निष्क्रान्तौ।)

॥ **प्रवेशकः** ॥

(ततः प्रविशति राजा, विष्णुत्रातो विदूषकश्च[15]।)

राजा—सखे विष्णुत्रात!

तरुभिरिभकराग्रभग्नशाखैः
करिदशनोल्लिखितैर्महाद्रिकुञ्जैः।
द्विपपदविषमैश्च भूमिभागै-
र्गजमयवत् प्रतिदृश्यते वनं मे ॥ १ ॥

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1. B C अय्यो साळं
2. B चौरग्गछं; (Edr.'s chāyā: चौरगजं (?); C चौरङ्गं बळं
3. A ठाविअ transposed to before जहाणुरूवं
4. A चत्तारि सदेहि
5. Mss. read अं
6. B C त्थि गहिअ
7. B C प्पवुत्तिं
8. A पेसिद म्हि
9. B C अजुत्तं for ण जुत्तं
10. B C add दाणिं
11. B C add एव्व
12. B च्छ दाणिम्। C दाणि।
13. B तहिं गए एव्व (?); C तहिं गएव?
14. A om. this line.
15. A वसन्तकश्च

१. **विदूषकः**—मम उण बुभुक्खाए ओदणमअं विअ पडिभादि । [मम पुनर्बुभुक्षया ओदनमयमिव प्रतिभाति ।]

विष्णुत्रातः—नैतदाश्चर्यम् ।

राजा—वयस्य ![1] किमिदानीमेव प्रारब्धा बुभुक्षा ?

विदू—कुक्कुटसद्देहि[2] सह य्येव[3] पउद्धा । [कुक्कुटशब्दैस्सहैव प्रबुद्धा ।]

(सर्वे परिक्रामन्ति ।)

विष्णु—देव ! इतो विलोक्यताम् । उच्चत्वादस्य प्रदेशस्य विस्पष्टं दृश्यते वारी । एषा[4] हि—

बम्भ्रम्यमाण[5]कलभेभकरेणुपोत-
धेनूर्मिभङ्गकलिला रदफेनमाला ।
वारी विभाति विलसत्करभोगिसङ्घा
व्यालोलफेनभुजगोर्मिमतीव वापी ॥ २ ॥

२. **राजा**—सम्यगाह भवान् !

उपलनिचयनीलं धीरगम्भीरघोषं
दशनशबलमेतद् भ्राजते हस्तियूथम् ।
विरलतरबलाकं तोयभारावनम्रं
नवमिव घनवृन्दं मन्दमन्द्रप्रणादम् ॥ ३ ॥

३. **विदू**—मम उण[6] मूळकन्दा विअ दन्ता, मोदआ विअ कुम्भा, मण्डआ[7] विअ कण्णा, गुळित्ता(?गुळआ)[8] विअ णअणा, ओदणरासी विअ णाआ । [मम पुनः मूलकन्दा इव दन्ताः, मोदका इव कुम्भाः, मण्डका इव कर्णाः, गुलकानीव नयनानि, ओदनराशिरिव नासा ।]

राजा—अतिसदृश[9]मभिहितम् ।

(प्रविश्य)

पाशिकाध्यक्षः—जेदु भट्टा ! किदं सव्वासु[10] दिसासु जहाणत्तं[11] बळिविहाणं । हुदो अग्गी[12] । वाइदा सोत्थि ळद्धदक्खिणेहि बह्मणेहि । परिवुदा वारी ।

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1. A om. the word.
2. B कुक्कुडेहिं
3. B C om. य्येव
4. A सा
5. Vatsa. बिभ्राम्यमान
6. B C भो for मम उण
7. B मंणआ
8. B गुच्छित्ता ; C गुळित्ता
9. B C सादृश्य
10. A संघासु
11. A द्वाविदं for जहाणत्तं
12. A जदुग्गी (?) for हुदो अग्गी ।

३. ९ उत्थाविदा पदाआ[1] । [2]तुज्झ(?इक्षु)[3]संघसमाउळे दुआरसमीवे ट्ठिदा पुरुसा [4]उत्थिदवेणुदण्डपासाणं[5]कुसपासायुघसम(त्था)[6], सह[7] गजेहि । [8]ओदिण्णा पडिपादं सचम्मकञ्चुअ[9]सावावच्छादिदसरिरकरेणु[10]पादन्तरिदा पादबन्धआ ।[11] पेक्खदु [12]भट्टा एदाणं । [जयतु भर्ता ! कृतं सर्वासु दिशासु यथाज्ञप्तं बलिविधानम् । हुतोऽग्निः । वाचिता स्वस्ति लब्धदक्षिणैर्ब्राह्मणैः । परिवृता वारी । उत्थापिताः पताकाः । इक्षुसङ्घसमाकुले द्वारसमीपे स्थिताः पुरुषाः उत्थितवेणुदण्डपाषाणाङ्कुशपाशायुधसर्थाः, सह गजैः । अवतीर्णाः प्रतिपादं सचर्मकञ्चुकसावापच्छादितशरीरकरेणुपादान्तरिताः पादबन्धकाः । प्रेक्षतां भर्ता एतम् ।]

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1. A पदादी

2. A. आहुरिदं for तुज्झ; B C corrupt: तुज्झस्स घसमालले (?) (C. तुज्झसंघसमाळळे) दुवारसमीवे ठिदा पुरिसा उत्थिद(?) (C उद्धद) वेणुदंडपासाणंकुसपासाउह (C हा) (?) समत्थेहिं सह गएहि ओदिण्णो (C ण्णा) । पडि पादस्सा (?) (C पादं सं) चम्म (C चम्मु) कञ्चुआसाहावच्छादिदसररिद (C सरीर)करेणुवा (C पा) दंतीरदा (?) पादवंधीआ (C बंधीआ) ।" B. Edr.'s *chāya* runs: तव गहनालये (?) द्वारसमीपे स्थिताः पुरुषाः उद्धृतवेणुदण्डपाषाणाङ्कुशपाशायुधसमर्थैः सह । गजैः अवतीर्णै पथि पातस्य(?) चर्मकञ्चुकावच्छादितशरीरकरेणुपादान्तरिताः (?) पादबन्धनीयाः (?) ।

3. *Cf.* मातङ्गलीला, X. 3 : द्वारि...... इक्ष्वाद्यत्र विनिक्षिपेत् ।

4. A अहद

5. A णं left out.

6. A समत्थेहि

7. A ह left out.

8. A उत्तिणादिपादवं

9. A आ 10. A दा करेणु

11. On this method of elephant catching, see मातङ्गलीला, X. 7 :

आप्ताश्चर्मपटैर्निबद्धजठराः कृत्वा वशाः पञ्चषा-
स्तच्चर्मान्तरशायिनो गजभटाः पाशादिभिः संयुताः ।
आरायूथमथाङ्गुलिप्रहरणैः प्रापय्य ताः पञ्चषान्
बध्नीयुश्च गजान् जवादिति वशालोभो वशालोभनात् ॥

"Taking five or six reliable cow-elephants and covering their backs (literally 'bellies') with leather coverings, elephant tenders shall hide under these skins, armed with ropes etc. Then by striking them with their hands they shall drive the cows straight to a herd, and shall quickly tie up five or six elephants; thus the 'cow-seduction' is performed, by seducing them with cows." (Trans. Edgerton, *The Elephant-Lore of the Hindus*, New Haven, 1931, p. 89).

12. B C repeat पेक्खदु

राजा—गच्छतु भवान् । यावदहमप्यागच्छामि ।

पाशिका—भट्टा ![1] तह [भर्तः ! तथा ।]

([2]निष्क्रान्तः ।)

(प्रविश्य वनचरवेषश्चारः)

चारः—अज्ज खु अहं जूहपदिं विअ सुसिक्खिदा करेणू, वञ्चिअ वच्छराअं[3] बन्धणं पवेसिअ भट्टिणो पज्जोदस्स[4] अणिरिणो भविस्सं । (परिक्रम्य) पविट्ठो[5] ह्मि सिळिन्ध[6]अषण्डम् । कहिं णु हु वच्छराओ ? (विलोक्य) अयि एसो ![7] (उपसृत्य) जेदु भट्टा ! णहदन्तवज्जिदो[8] णीळो गजो मए दिट्ठो ! [अद्य खल्वहं यूथपतिमिव सुशिक्षिता करेणुः, वञ्चयित्वा वत्सराजं बन्धनं प्रवेश्य भर्तुः प्रद्योतस्यानृणो भविष्यामि । (परिक्रम्य) प्रविष्टोऽस्मि शिलीन्ध्रकषण्डम् । कुत्र नु खलु वत्सराजः ? (विलोक्य) अये एषः ! (उपसृत्य) जयतु भर्ता । नखदन्तवर्जितो नीलो गजो मया दृष्टः ।]

राजा—(सानन्दं) भद्र ![9] नीलो गजः ! क्व त्वया दृष्टः ?

चारः—इदो [10]दुजोअणमत्ते जमुणाकच्छे साळवणे[11] । तहिं माळहारिआ[12] णाम अदिमुत्तळदा[13] । से[14] समीवे सो अभिरमदि । [इतो द्वियोजनमात्रे यमुनाकच्छे सालवने । तत्र मालभारिका नाम अतिमुक्तलता । अस्याः समीपे सोऽभिरमते ।]

राजा—सखे विष्णुत्रात ! नीलकुवलयतनुर्नाम चक्रवर्ती नो हस्ती ।[15] न शक्यः सोऽन्यैर्ग्रहीतुम् ।[16] अहं तु पुनः—

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1. B भट्ट
2. B adds इति
3. B अ-
4. B C पज्जोजदस्स ; in C ज deleted by the revisor.
5. A पविट्ठ ह्मि
6. B द्ध 7. B C एसो सो
8. B C ण हन्त वञ्चिदो । ; C corrected to वज्जिदो
9. A om. the two words.
10. B C om. दु 11. B C णम् ।
12. B C माणलभरिआ (B. Edr.'s *chāyā*: मानलभरिता)
13. A B मुत्तअलआ ; C मुत्तअळदा
14. A तस्स ; B ति से ; C ति स्से ; B Edr.'s chāyā अस्ति । अस्याः
15. B C चक्रवर्तिनो हस्ती । Vatsa. has an extra verse here:

    हस्ते दीर्घतरो मुखे पृथुतमः कुम्भे समभ्युन्नतः
    वंशे कार्मुकसन्निभो मदमयः प्रोद्भिन्नदन्ताङ्कुरः ।
    फुल्लेन्दीवरषण्डकोमलरुचिः स्थाने गतः सौष्ठवं
    नागेन्द्रस्त्रिदशेन्द्रवारणः (?) निश्वासितया (?) दृश्यते ॥

16. A has in addition अन्यथा च here.

शक्तो ग्रहीतुं द्विरदप्रवीरं
तं वीणया केवलयाऽश्रमेण ।
विशेषतः कृत्यकरी ममैषा
विद्या गजेन्द्रेषु तथाविधेषु ॥ ४ ॥

४. १ **विष्णु**—ऐरावतादीनपि दिग्गजान् देवो ग्रहीतुं समर्थः। किं पुनस्तं वनगजम्?

राजा—सखे! त्वमिदानीं सर्वैस्साधनैः हस्तिबन्धने प्रयतस्व। अहं[1] पुनस्तं द्विरदवरं मद्वशीकृत्य[2] शीघ्रमानयिष्ये।

विष्णु—देव![3]

सापायाः प्रत्यन्ता न च साधु परीक्षिता नदीकक्ष्या।
तस्माद्बलैः समस्तैर्गन्तव्यं नान्यथा तत्र ॥ ५ ॥

५. १ **विदू**—सुट्ठु अत्तभवदा[4] उत्तं। [5]अपरिचिदो णाम[6] देसो अपरिचिदं विअ ओदणं[7] दुक्खमुप्पादेदि। [सुष्ठ्वत्रभवतोक्तम्। अपरिचितो नाम देशः अपरिचितमिवौदनं दुःखमुत्पादयति।]

राजा—वयस्य![8] तद्दर्शनमनियतम्। [9]नियतप्राप्तस्य महतो [10]गजयूथस्य त्यागादल्प[11]हानिर्भवेत्। [12]अपि च किमत्र कार्येण।

दृष्टो भवेद्यदि स घोषवती ममैषा[13]
संविद्यते गजवरग्रहणैकहेतुः।
स्यादत्ययस्तमपि साधयितुं समर्था
व्यालोदरासिततलास्ति ममासियष्टिः ॥ ६ ॥

६. १ **विष्णु**—देव![14] हस्तिबन्धनं कृत्वैव ननु गन्तव्यम्।

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1. A adds here तु
2. B C स्वीकृत्य
3. A B om. देव
4. B C तत्तहोदा
5. B C अपरिच्छिदो
6. A ण for णाम
7. B C अपरिच्छिद (C -च्चिद) ओदणं विअ
8. A om. वयस्य
9. A om. नियत by haplography.
10. B C हस्ति for गज
11. B C र्थ for ल्प
12. B C किमत्र विचारेण। पश्य—
13. Vatsa, ममैव
14. B C om. देव!

६. २ राजा—न युक्तस्सातिशये वस्तुनि कालातिक्रमः। सामसाध्यत्वाद्गजपतेः [1]क्रोधकारणं[2] महाबलदर्शनम्।

विदू—भो ![3] किं पुण कादव्वं ? [भोः ! किं पुनः कर्तव्यम् ?]

राजा—वयस्य[4] विष्णुत्रात ! अहमेनं गृहीत्वा सायं सप्तपर्णवेदिकाद्वारे वासार्थमागमिष्यामि। त्वं तु पुनः—

क्षीणव्याधितवृद्धनिन्दितगजान् दन्ताधि[5]कान् धेनुकान्
बालान् गर्भवतीर्विलक्षणतमान् श्वेतादिवर्णाधि[6]कान्।
प्राप्तैश्वर्यसुखांश्च वारणवरांस्त्यक्त्वा प्रशस्तान् गजान्
बध्वाथ व्रज साधनैः परिवृतस्तत्रैव वस्तुं सखे॥ ७॥

७. १ विष्णु—यदाज्ञापयति देवः।

चारः—भट्टा ! कालादिक्कमेण अळिअवादी विअ भट्टिणो समीवे भविस्सम्। [भर्तः ! कालातिक्रमेण अलीकवादीव भर्तुः समीपे भविष्यामि।]

राजा—भद्र ! बहुशो दृष्टप्रत्ययं ननु ते वचः !

चारः—अदो एव्व[7] भणीअदि। [अत एव भण्यते।]

राजा—सुन्दरपाटलस्तावत्।

(प्रविश्य)

अश्वबन्धकः—भट्टा ! एसो सुन्दरपाटळो। [भर्तः ! एष सुन्दरपाटलः।]

राजा—आनय। (इत्यश्वमारुह्य) सखे[8] विष्णुत्रात ! गच्छ त्वम्। कात्यायनमिश्रानग्रतः कुरु।

विष्णु—देव ! तथा ।[9] कष्टं भोः !

नृपाः प्रभुत्वात् प्रतिषेधवामाः। जिह्मो विधिस्तद्वशवर्ति कार्यम्।
८. १ साचिव्यतो नापरमस्ति पुंसां[10] विषाददुःखायशसां निदानम्[11]॥८॥

(निष्क्रान्तः।)

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1. B C कोप
2. B C add च
3. A om. भो
4. B C सखे
5. A दि
6. A दि
7. B C add मए
8. B C om. सखे
9. B C यदाज्ञापयति देवः
10. Vatsa. तासां
11. Quoted as an illustration of the *Kāvya Lakṣaṇa* called *Guṇātipāta* in M. R. Kavi's com. to the Anuṣṭubh recension of ch. XVI of the *Nāṭya Śāstra* (*GOS* edn., vol. II, p. 360).

८. २ **चारः**—[1](आत्मगतम्) जदि "वच्छराओ ससाधणो आअच्छदि तदा[2] तुअं तुरियं अग्गयायिं[3] आअच्छ" त्ति अय्येण[4] साळंकाअणेण उत्तं। एसो दाणि बळं उच्छिअ णिग्गदो। सव्वहा[5] सिद्धं कज्जं[6]। ["यदि वत्सराजः ससाधन आगच्छति, तदा त्वं त्वरितमग्रयाय्यागच्छ" इत्यार्येण शालङ्कायनेन उक्तम्। एष इदानीं बलमुज्झित्वा निर्गतः। सर्वथा सिद्धं कार्यम्।]

राजा—वीणा[7] तावत्।

(प्रविश्य घोषवतीहस्तः[8])

औपगायकः[9]—जेदु भट्टा! एसा घोसवदी। [जयतु भर्ता! एषा घोषवती।]

राजा—त्वं मदनुपदमागच्छ।

औप—भट्टा! तह। [भर्तः! तथा।]

विदू—भो[10] एसो कच्चायणो विंसदिकेण बग्गेण[11] परिवुदो ट्ठिदो[12]। अहं दाणि तेण[13] गमिस्सम्। [भोः! एष कात्यायनो विंशतिकेन वर्गेण परिवृतः स्थितः। अहमिदानीं तेन गमिष्यामि।]

राजा—वयस्य! शीघ्रमस्माभिर्गन्तव्यम्। अतस्त्वं विष्णुत्रातेन सह गच्छ।

विदू—भो! तुए सह[14] गच्छामि[15]। [भोः! त्वया सह गच्छामि।]

राजा—वयस्य! तिष्ठ त्वम्। मम खलु प्राणैः शापितः।

विदू—एसो ह्मि[16] ट्ठिदो[17]। गच्छ तुवं विअआय। [एषोऽस्मि स्थितः। गच्छ त्वं विजयाय।]

(निष्क्रान्तः।)

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1. B om. the word.
2. A तदो
3. B C पळाइअ for the last two words.
4. B C अय्य-
5. B C सव्वदा
6. A काय्यं
7. B घोषवती for वीणा; C om. the sentence.
8. A om. घोषवतीहस्तः
9. A गायिकः
10. A om. भो
11. B C बळेण
12. B C अग्गदो गदो for ट्ठिदो
13. B तुए; B C add एव्व सह
14. B C एव्व अहं in the place of सह
15. B C आगच्छामि
16. A एस ह्मि
17. B om. ट्ठिदो

८. २१ **चारः**—भट्टा ! ण चिराइदव्वं । [भर्तः ! न चिरायितव्यम् ।]

राजा—भद्र ![1] अग्रतो भूत्वा मार्गमादेशय[2] ।

चारः—भट्टा[3] ! तह । इदो इदो भट्टा[4] । [भर्तः ! तथा । इत इतो भर्तः ।]

(सर्वे परिक्रामन्ति ।)

२५ **राजा**—अहो सुन्दरपाटलस्य जवविशेषः ! इह हि[5]—

> **तरुगहनमिदं नदीप्रवाहे**
> **पतितमिवोभयपार्श्वयोर्विरूढम् ।**
> **अभिमुखमभिधावतीव वेगात्[6]**
> **प्रमुखगतं समवेक्ष्य दूरतो माम् ॥ ९ ॥**

९. १ **चारः**—भट्टा ![7] पविट्ठ ह्म[8] जमुणाकच्छं । [भर्तः ! प्रविष्टाः स्मो यमुनाकच्छम् ।]

अश्वा[9]—दिट्ठिआ चउब्भाआवसिट्ठे जाव[10] दिअसे संपत्त ह्म[11] । [दिष्ट्या चतुर्भागावशिष्टे तावद्दिवसे सम्प्राप्ताः स्मः ।]

(परिक्रम्य)[12]

५ **चारः**[13]—भट्टा ! एसो खु[14] सो वारणो अदिमुत्त[15]ळदा[16]च्छाआए ठिदो[17] । [भर्तः ! एष खलु स वारणः अतिमुक्तलताच्छायायां स्थितः ।]

७ **राजा**—अयं हि[18]—

> **समसितनखदन्तः[19] कार्मुकाकारवंशः**
> **सुहनुकट[20]ललाटो दीर्घपुच्छो दृढांसः ।**

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1. A D om. भद्र !
2. A D आचक्ष्व
3. B om. भट्टा
4. B C om. भट्टा
5. D commences again after the break with the letter हि
6. Vatsa. योगाः
7. B C om. भट्टा
8. B C पविसह्म
9. A om. अश्वा—; B C wrongly read the word as अज
10. B C D om. जाव
11. A विस ह्म
12. D om. (परिक्रम्य)
13. A B om. चारः—
14. A om. खु
15. B C add अ
16. B C have साळ for ळदा । D. corrupt : अदिमुत्तळदां हमाए
17. A दिट्ठो
18. B C D सखे (C D अये) अयमत्र । एष हि—
19. B नखरान्तः
20. D तट

पृथुतरमुखकर्ण[1]व्यायतावृत्त[2]हस्तो
जलभरगुरुमेघश्यामपूर्वोच्छ्रिताङ्गः ॥ १० ॥

चारः—(आत्मगतम्)[3] फुळ्ळामि[4] अहं दाणि । (प्रकाशम्)[5] मुहुत्तअं तिन्दुअच्छाआए विस्समिस्सं । [फुल्लाम्यहमिदानीम् । (प्रकाशम्) मुहूर्तकं तिन्दुकच्छायायां विश्रमिष्ये ।]

(निष्क्रान्तः ।)

राजा—(अश्वादवरुह्य) भृङ्गार[6]स्तावत् ।

(प्रविश्य)

भृङ्गार[7]हस्तश्चेटः—जेदु भट्टा । एसो[8] आणीदो । [जयतु भर्ता! एष आनीतः ।]

राजा—(आचम्य)[9] औपगायक! घोषवतीमानय ।

औप—भट्टा! एसा[10] घोसवदी । [भर्तः! एषा घोषवती ।]

(राजा प्रगृह्य[11] वीणां मूर्च्छयति ।)

चेटः—अहं दाणि तहिं एव उपविस्सं[12] । [अहमिदानीं तत्रैवोपविशामि ।]

(निष्क्रान्तः ।)

राजा—(आत्मगतम्) किं नु खलु क्षीणो मे बाहुः । वेपते च[13] सव्यं चक्षुः ।

औप—हद्धि! पदिसुय्यं[14] कण्टकरुक्खे[15] वायसो कूजइ । बहुचोराणं आवासं खु इदं[16] वणगहणं । किं णु खु[17] भवे । [हा धिक्! प्रतिसूर्यं कण्टकवृक्षे वायसः कूजति । बहुचोराणामावासं खल्विदं वनगहनम् । किं नु खलु भवेत्?]

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1. B C र्णो
2. D वृन्त
3. A D om. (आत्मगतं)
4. B C D दाणिं (C. इदाणिं) फुळ्ळामि (C पुळ्ळम्हि; D पुळ्ळोमि) विअ ।
5. A om. (प्रकाशं); D adds here अहं दाणि
6, 7. B C D add क
8. A जेदो
9. D om. (आचम्य)
10. A adds खु
11. D प्रतिगृह्य
12. B C विसिस्सम्
13. B C मे for च; D om. च
14. B C D पडिसुय्यं (B पुय्यं ? मुहं)
15. B कण्णअरुते (रुन्दुअं ?); D a little broken off.
16. A D om. खु इदं
17. B C D हु

१०. १८ (ततः प्रविशति चोरसेनापतिः, खड्गहस्तश्चेटश्च ।)

चोरसेनापतिः—अहो[1] राज्ञां प्रभावो नाम ! वत्सराजो वनमिदं[2] प्रविष्टवानिति श्रुतमात्रेणैव[3] भिन्नो नः सङ्घातः ।

(उभौ परिक्रामतः ।)

२२ **राजा**—(वीणां वादयन् गायति)—

निरुपमबलवीर्यशौर्यतेजः
कुवलयनीलतनो मनोज्ञवंश ।
शृणु वचनमनेकवप्रबर्हे
व्रज वशतां मम भद्र ! भद्रमस्तु ॥ ११ ॥

([4]नेपथ्ये भेरीशङ्खपटहोद्घुष्ट[5]शब्दः क्रियते ।[6])

११. २ **राजा**—हन्त ![7] वञ्चिताः स्मः । नीलकुवलयतनोः प्रति[8]निधिरयं हस्ती[9] । केना[10]प्यसौ मदाकर्षणार्थं नियुक्तः प्रणिधिः ।

एते के प्रगृहीतकार्मुकशराः खड्गत्सरौ चर्मणि
व्यग्रा मां तु परिक्षिपन्ति बहुधा नानायुधग्राहिणः ।
आवन्त्या इव भान्ति वीरपुरुषा वेषेण वा भाषया
ज्ञातं मां प्रति यत्तु पार्थिवपशुप्रद्योतदुर्मन्त्रितम् ॥ १२ ॥[11]

१२. १ **औप**—देव ![12] सव्वदो परिवुद ह्म[13] साउहेहि[14] मणुस्सेहि । [सर्वतः परिवृताः स्मः सायुधैर्मनुष्यैः ।]

[15]**राजा**—अलमलं संभ्रमेण । हत्वैतान् यास्यामः । विन्ध्यक ! अश्वमितः कुरु ।

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1. B C add नु खलु ; D a few syllables broken away ; so also at places below till II. 12. 4.
2. D om. इदं
3. A om. एव
4. A C नै
5. B C D भेरीपटहशङ्खाकुष्टः (C-खोत्कुष्टः ; D -खोद्घुष्टः)
6. D शब्दाः क्रियन्ते
7. D आ ! for हन्त !
8. B तनुरप्रति ; C तनुमप्रति
9. B C add ति
10. A कस्य and D तस्य for केन
11. Verse missing in B C D
12. A B C om. देव
13. A परिदह्मी (?)
14. A सायुदेहि
15. In BC this speech and the next are left out by haplography.

१२. ४ **अश्वबन्धकः**—भट्टा ! एसो आणीदो[1] । [भर्तः ! एष आनीतः ।]

राजा—(औपगायिकाय वीणां दत्वा अश्वमारुह्य) [2]असौ खलु प्रदेशः तुरगसञ्चरणायोग्य इव दृश्यते । तदागम्यताम् ।

(सर्वे परिक्रामन्ति ।)

८ **राजा**—भोः ![3]

तिष्ठ प्राग् जय ! धत्स्व[4] नागरक ! हे कात्यायनोपैहि मां
पृष्ठं चुन्द ! भजस्व, सव्यमरिमन्, नृक्षाप सव्यं मम ।
मा गा हंसक ! दूरम्, उग्र ! भव मत्पार्श्वे,ऽत्र तिष्ठाग्निजि-
द्वेहि व्याघ्र ! हयं, शिवेन सहिताः शेषा भवन्त्वग्रतः ॥१३॥

१३. १ **अश्व**—जहाणत्तं सव्वे ठिदा । [यथाज्ञप्तं सर्वे स्थिताः ।]

(प्रविश्य)

शालङ्कायनः—देव ! मा साहसं कार्षीः । परीतोऽसि सर्वतो महता गजहय[5]कलिलेन प्रद्योतबलेन ।

५ **राजा**—आः ! तस्यैव दुरात्मनः प्रयोगः खल्वसौ !

भवतु पुनरितः प्रभृत्यहं त-
त्कुलमिह हन्मि समस्तमाकुमारम् ।
वनमिव सुसमृद्धमा तृणेभ्य-
स्तरुपरिघट्टनजो हिरण्यरेताः ॥ १४ ॥

१४. १ **शाल**—देव ![6] कुशलिनमक्षतं त्वां[7] द्रष्टुमिच्छति महासेनः ।

राजा—(आत्मगतम्) यथाक्रममारब्धाः क्रियाः विद्वद्भिरनपहास्याः सफलाश्च भवन्ति । अतः सामादिनयैरिमामापदमुत्तरेयम् । (प्रकाशम्) कस्त्वम् ! वद । किं ते गोत्रम् ?

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1. In D one folio containing the portion up to II.14.5 lost.
2. A अये तुरङ्गसञ्चरणायोग्य
3. A om. भोः
4. B Vatsa. धन्व
5. B C हयगज
6. B om. देव
7. A om. त्वां

शाल—देव ![1] सूर्यदत्तोऽहं[2] नाम्ना, शालङ्कायनोऽस्मि[3] गोत्रेण ।

राजा—सुप्रभातमद्य[4] यच्चिराभिलषितो भवतो दर्शनोत्सवः समासादितः । एष खल्वनर्थानुबन्धोऽर्थो नाम ।[5] साधु, इहागम्यताम् ।

शाल—देव ![6] अग्नय इव[7] नात्यासन्ने[8] नातिदूरे स्थित्वा[9] ननु[10] सुखसेव्या राजानः ।

औप—हं ! अदीव धुत्तो अयं बह्मणो[11] । [हम् ! अतीव धूर्तोऽयं ब्राह्मणः ।]

राजा—आगच्छ[12] । इदानीं गच्छामः । कुरुष्व तावत् त्वद्भ्रूक्षेपानुवर्तिनीं वत्सेश्वरलक्ष्मीम् । कुतः—

विन्यस्य सम्यङ् निजराज्यभारं
प्रज्ञाश्रुतिश्रीमति सूर्यदत्ते ।
स्वप्स्याम्यहं स्वस्थमनाः कदेति
या प्रार्थना साद्य मम प्रसिद्धा ॥ १५ ॥

शाल—प्रतिगृहीतो देवस्य प्रसादः । किन्तु स्वामिनो यथोद्दिष्ट[13]कारिता ननु परत्रेह च हितसुखयोर्निदानम् ।

राजा—भो सूर्यदत्त ! तत्र भवान् भरतरोहकस्तावत्[14] त्वद्गुणविभूतिमसहमानो नित्यं जिघांसु[15]श्चण्डाल इव [16]श्ववराहकलहे[17] द्वयोरेकवधाद्[18]

1. A om. देव; D commences again with व
2. B C om. अहं
3. B C D om. ऽस्मि
4. A ताद्य
5. A खलु अनर्थानुसम्बन्धोऽर्थो नाम ।
B खलु अर्थानुबन्धोऽर्थो नाम ।
D खलु अनर्थोऽनर्थबन्धोऽर्थो नाम ।
6. B C om. देव
7. A अग्नाविव
8. B सन्नेन
9. B C नातिदूरस्थितवता ; D-दूरे स्थितवता
10. A D om. ननु
11. A om. हं and D om. अयं in the sentence. B C read : पदीआलीव (? पदिआईव्व) (C. पआदीळीव) धुत्तो बह्मणो । The B Edr.'s *chāyā* for the first word प्रतिवादीव
12. D adds तावत्
13. A यथोक्त
14. A B C om. तावत्
15. B C D transfer नित्यं जिघांसुः to after माणः below ; also D reads after नित्यं the word त्वां from below, next line.
16. B C om. श्व
17. D कलहेषु
18. B C D वधेन

आत्मनो [1]वृद्धिमवेक्ष[2]माणः त्वाम्[3] ईदृशेष्वासन्नापायेषु[4] नियुनक्ति ।[5] लकुटस्थानीयस्त्वं तस्य संवृत्तः ।

शाल—देव ![6] महासेनस्याहं भृत्यो, न भरतरोहकस्य ।

राजा—आर्य ! प्रद्योतस्यातिक्रूरस्य समीपचारिणो व्याघ्रसमीपचारिणो[7] मृगस्येव नियतस्तव प्रत्यवायः । [8]तत्स्थानं भवतो न श्रेयस्करम् । अपि च परीक्ष्यतां तावत्[9] ।

जालेन वह्निवदवार्यतर[10]स्त्वयाहं
प्रद्योततो ध्रुवमतस्तव मृत्युरेव ।
पौरोग[11]हस्तिपकनापितसूदमुख्यान्
योऽहन् कृतागसमसौ[12] न हिनस्ति किं त्वाम् ॥ १६ ॥

१६. १ शाल—(कर्णौ पिधाय)[13] नूनं[14] शान्तं शान्तं पापम् ! नाहं भर्तुरपवादं श्रोतुं समर्थः । अस्थाने पुनर्देवेन वाग्व्ययः क्रियते । कुतः[15]—

अभेद्यया स्वाम्यनुरागरक्षया
सदा कृतस्वस्त्ययनं मनो मम ।
अतः परेषां परुषाक्षरायुधै-
र्न भिद्यते भेदवचोमहाग्रहैः ॥ १७ ॥

१७. १ अपि च—

प्रद्योतं भज मुक्त्वास्त्रं श्रेयः स्यात् ते महत्ततः ।
देशकालौ हि विद्येते क्षमायास्तेजसोऽपि च ॥ १८ ॥

1. B C वृत्तिं
2. B C पेक्ष
3. A om. त्वाम्
4. C D add कर्मसु. In D one folio containing the portion up to the beg. of II. 20 lost.
5. A नि—क्ति
6. B C om. देव
7. A om. the word by haplography.
8. B C ततस्तत्र for तत्
9. B C add भवता
10. Vatsa. तरां
11. B प्र
12. Vatsa. गसि मनो
13. A om. this stage direction.
14. B C om. the word.
15. om. कुतः

१८. १ राजा—हा धिक्!

कः क्षत्रियः सहजमानमयामृतस्य
श्रीमद्यशःसमुपदंशवतो रसज्ञः ।
शस्त्रं विहाय वशतां द्विषतामुपेयाद्
व्यायामकर्कशदृढायतपीनबाहुः ॥ १९ ॥

१९. १ अश्वबन्धकः—भट्टा! आरुढो एसो हत्थिणं। सज्जो होहि।[1] [भर्तः! आरूढ एष हस्तिनम्। सज्जो भव।]

औपगायकः—हद्धि! विकोसखग्गभीसणं[2] उक्खिविअमाण[3]सरणिअरं परिमुत्त[4]सिंह[5]णादं [6]वणगहणादो[7] णिग्गदं सत्तुवळं। पडिच्छिदं[8] च अह्माणं जोहेहि। [हा धिक्! विकोशखङ्गभीषणमुत्क्षिप्यमाणशरनिकरं परिमुक्तसिंहनादं वनगहनान्निर्गतं शत्रुबलम्। प्रतिस्थितं चास्माकं योधैः।]

७ राजा—भवतु[9]।

अहमरिपृतनानामद्य [10]साश्वद्विपानां
धरणितलमसृग्भिस्तर्पयिष्यामि कोष्णैः।
वृकशुनकशृगालान् काककङ्कांश्च मांसै-
र्दयिततरयुगान्तं प्राणदानैः कृतान्तम् ॥ २० ॥

(निष्क्रान्तः [11]सार्धमौपगाय[12]काश्वबन्धका[13]भ्याम्।)

२०. २ शाल—अहो[14] क्षात्रं तेजः! अहमप्यात्मनो बलस्योपोद्बलं[15] भविष्यामि।

(निष्क्रान्तः।)

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1. A C आरूढा एदे हत्थिणो सव्वेहि जोहेहि। (C एसो corrected by the revisor to एदे and हत्थिणं to हत्थिणो ; also C has सज्जेहि for सव्वेहि)
2. B wrong division of the word: हत्थिव[वि]को सखग्गभीसणं उत्ति[क्खि] and Edr's. chāya हस्तिपकः सखड्गभीषणं...(?)
3. B two extra misleading letters जिरी after स
4. A परिवुत्त ; B C पपुच्छ
5. B C सीह for सिंह
6. A om. वण
7. B गच्छदो for गहणादो
8. B परिक्खिदं
9. B C भवतु, भवतु।
10. D commences again here after the break.
11. A समं for सार्धं
12. A यि
13. A D om. क
14. D om. अहो
15. A B C corrupt: A पोदादं ; B gap; Edr.'s suggestion: (पान्ते): C पोह्लं (?)

२०. ४ **चेटः**—अय्य! भीददाए सुट्ठु अहं[1] वाउळो। को एसो [2]पदेसो? [आर्य! भीततया सुष्ठु अहं व्याकुलः। क एष प्रदेशः?]

६ **चोरः**—अरे![3] नन्वयं यमुनाकच्छः[4]।

चेटः—अय्य! इदाणिं खु मए अभिञ्जादं[5]। [आर्य! इदानीं खलु मयाभिज्ञातम्।]

(उभौ परिक्रामतः।)

१० **चोरः**—(विलोक्य सभयम्[6] आकर्ण्य) अहो![7] अरण्ये[8] महानाक्रोशः।[9] आः![10] श्रुतं मया ह्यः[11] शालङ्कायनोऽत्र[12] प्रविष्ट[13] इति। न खलु किञ्चिद् वत्सराजस्तेन छलितः स्यात्।

चेटः—(परिक्रम्य अवलोक्य सभयम्) अय्य! इदो इदो विळोकेहि![14] केसाकेसी इह[15] संपहारो संवुत्तो।[16] [आर्य! इत इतो विलोकय। केशाकेशीह संप्रहारः संवृत्तः।]

१६ **चोरः**—हन्त![17] तदेवात्र संवृत्तम्। वात्सिका आवन्तिकाश्च[18] खल्विमे[19] योधाः[20]। एते हि—

समुन्नदन्तो धृत[21]चापशूल-
प्रासासिश[22]क्तिक्षुरिकागदाद्यैः।
परस्परं घ्नन्ति रुषा प्रवीरा
द्विधा विभक्ता इव मृत्युदंष्ट्राः॥ २१॥

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1. A सुट्ठु भीददाए अहं; D अहं सुट्ठु भीददाए
2. B om. प
3. A D om. अरे!
4. A नन्विदं यमुनाकच्छम्।
5. D विञ्जादं
6. A B C om. the previous two words.
7. A om. अहो; B C अये
8. A om. अरण्ये
9. A आक्रुष्टः; B C महदाक्रुष्टम्
10. B C om. आः
11. B ह्यद्य
12. B C om. अत्र
13. B C D प्रविष्टवान्
14. D adds को एसो
15. B C D om. इह
16. A सप्पहारो। D संप....सारे वट्टइ।
17. A हम्!
18. D corrupt: वसकान्तिकाः
19. B C अमी; D इमा
20. A C D यौधाः
21. D न्तोद्धृत
22. D Two folios containing the portion up to II. 29 d lost.

SELECT OPINIONS

Hermann Jacobi, Professor of Sanskrit, University of Bonn, 14th December, 1926.—I have perused your new Journal of Oriental Research with great interest. I heartily wish you success in your meritorious undertaking.

L. D. Barnett, School of Oriental Studies, London, 19th December, 1926.—It seems to be a good beginning to the enterprise which I hope will be very successful. Some of the matter is very good indeed.

J. Jolly, Wurzburg, Germany, 20th December, 1926.—This evidently is a periodical of great promise, with every chance of success.

O. Strauss, Professor of Sanskrit, Kiel University, 1st January, 1927.—Being very well pleased with the first number of your Journal of Oriental Research I ask you to enrol me as a subscriber.

Sir Richard Temple, Editor, Indian Antiquary, London, 6th January, 1927.—Your excellent issue.

F. O. Schrader, Kiel, 9th January, 1927.—I have read with absorbing interest through the first number and find its contents quite satisfactory ....A Journal of this kind has been undoubtedly a need in Madras since long.

Dr. Wilhelm Printz, Librarian, D. M. G., Halle, 14th January, 1927.—......This fascicle contains many very interesting and scholarly articles: a very pretty start !

"Bombay Chronicle," 12th December, 1926.—.............. The Quality of scholarship displayed is of a high order.

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